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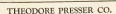
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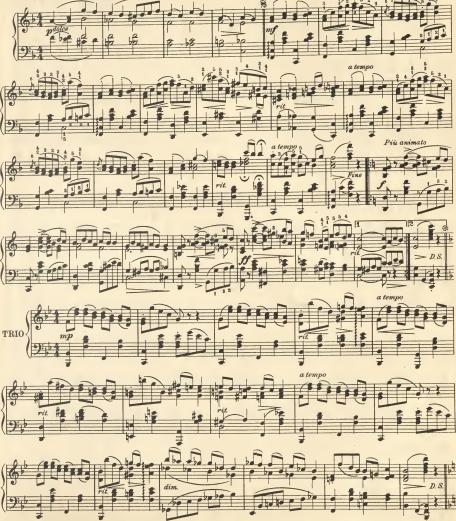
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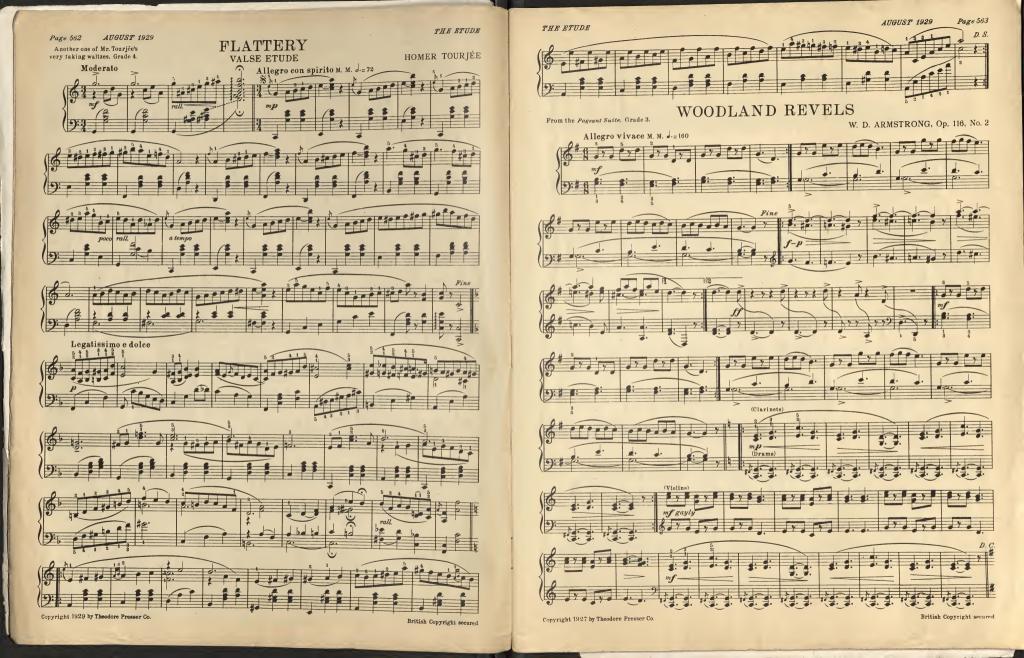
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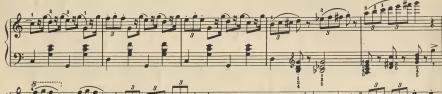
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Silver Spoons and Silver Keys

HE Great War was a notable example of how the fortunes of men may be suddenly turned upside down, when they are founded upon nothing more substantial than aristocratic birth. The Russian Count who chauffeured us around Nice went to great efforts to explain in broken French that he had never learned anything useful and that the only thing he could do well was to drive a car and therefore he had turned to that to earn his living. "If I had only had a profession—law, music, medicine—I would not have to do this damnable thing," he blustered in fluent French. Born with a silver spoon in his mouth he had never sus-

pected that he would have to hustle for his own board and clothes. Strange that he did not know music, because the aristocracy of Russia usually regarded music as an essential accomplishment. In fact a musical education was at one time a monopoly of the aristocracy. Europe is literally filled with cases similar to our Russian chauffeur. Many of these men are discovering their first real joy in life in learning to work.

There can be no question that, in days gone by, many parents gave their children (girls particularly) an opportunity to study music because it embodied preparation for an accomplishment and also preparation for the possible vocation of music teaching in the event of hard times. Without doubt thousands of teachers of the past were pressed into service because of domes-

tic contingencies that came with a turn of the wheel of fortune. Some of these people have had the natural gifts of the teacher, and we know some instances where they have done exceptionally fine work.

In the future, however, those who are expected to become teachers will require more than a smattering of musical knowledge. Competition in teaching is such that it behooves every student to get as thorough a training as is possible, if a "rainy day" career as a music teacher is in the offing.

If we were to question thousands of parents as to the reason why they give their children music lessons, they would probably confess that the main reason is to enable them to enter the finest social circles. The purpose is a proper one. We know of so many instances of young men and young women who have found music the silver key to higher cultural and social doors, that it seems futile to attempt to recount them. In this age of musical miracles one must know more of music than the mere drawingroom cackle learned from spasmodic and fragmentary reading. In cultural circles at the present, the young

man or the young lady who excels in some form of musical interpretation has the open sesame to an inner circle of people of high standing who lay great stress upon the value of musical training.

Not infrequently, in the case of a young man, this is turned to enormous business advantage. We know of one youth who went to England to take a position in a new enterprise. He played the piano remarkably well. It so happened that the head of the enterprise, a multi-millionaire, whom his thousands of employees approached only with bated breath, happened to hear the young American play the piano. He invited him to his home to play for a musicale, and in a comparatively few years our friend leaped ahead to a degree of prominence in the affairs of the business which unquestionably would have taken him



IN AN ARISTOCRATIC ITALIAN HOME OF THE XVIIITH CENTURY By the famous artist, F. Gerard

years to attain if he had not developed his musical gifts. Of course this could be described as an accident of fate. Music, nevertheless, does provide the admission to cultural circles that might be denied otherwise. Naturally, no worth while student studies with such an object alone in view. Yet, if there was not a utilitarian side to being able to read and write, if we did not know that it is a disgrace to be illiterate, we might find ourselves in the case of the kings of the world only a few hundred years back, who were

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BONNAL, ERMEND

THE WARTBURG IN EISENACH

shelf of an old museum in Germany.

organist at Stadt.

Prelude Allegro

Days. They took part in all these elaborate

compelled to employ scribes to write the simplest messages.

The use of music has become so universal in these days that to be unable to play, and play acceptably, is often followed by a shamefaced apology. Certainly the ability to play well is always an asset. The silver spoons of birth count less and less in these days; and the silver keys of culture count more and more.

DURING the next few months your editor will be again in Europe, prompted by the very great number of ETUDE friends who have written in such complimentary manner about the "Musical Travelogues" that have appeared during the past two years. Your letters have been a real inspiration, and no effort will be spared to bring back to you verbal pictures of the thousand and one things in musical Europe which are of extraordinary interest to the music lover, the student and the teacher.

Our own progress in music in America is such that we find that Europeans take a far more sincere and earnest interest in enabling us to secure information than in former years. America can no longer be ignored. Everywhere in Europe we have met with the greatest imaginable cordiality and courtesy Twenty-five years ago it was necessary to explain what THE ETUDE was. Now THE ETUDE seems to be known everywhere in Europe; and the unswerving high ethical and educationa ideals of the paper have brought it a repute of which we are very proud, since you, our readers, have contributed to make the magazine what it is.

In bidding you au revoir for a little while it is interesting to tell you that practically every page of THE ETUDE reading text has been up in type on the Editor's desk for months beyond the end of our sojourn in Europe. There will be, therefore, no change in contents as every issue is under the supervision of the regular editorial staff of your publication.

So many of our friends are writing us that every number of THE ETUDE grows better and better, that we are inspired to leave nothing undone to make THE ETUDE more engaging and more useful with every issue.

CAPITALIZING OUR PROSPERITY

THE good Lord has certainly blessed Americans with great opulence of leisure time and wealth. We have worked hard and long and like to think that we deserve our unprecedented prosperity. Whether we fit ourselves to deserve keeping it and gaining the most from it is a very different question.

The distribution of wealth in our country and the everincreasing leisure hours are great assets, but at the same time present serious problems. A half century ago only the children of "gentlemen" (meaning, by that, people of large means, with plenty of idle time) could hope to have a musical training, except in the cases of those few who were fitting themselves to take up music as a professional calling. The possession of a piano was a mark of culture, just as the possession of a carriage and pair was a mark of wealth. Now almost everyone may own an automobile, a radio, an electrical refrigerator, or a fine talking machine. Labor-saving devices in industry have cut down the working hours, and labor-saving devices in the home have torn the shackles from the hands of the housewife.

How do our children look upon this? Do they realize the portance of capitalizing our new-found wealth and our newfound leisure. Do they realize, for instance, that the talking machine and the radio make the study of music vastly more interesting; but that, unless they actually learn to play an instrument, they will be missing at a terrific price one of the greatest jovs of life-the ecstasy of self-expression in music? Do they realize that, having earned the ability to play by study, everything they hear over the radio and through the equally marvelous sound reproducing instruments will have a new and

infinitely higher significance and cultural value to them? Music in the home is one of the great blessings of the age. But it should not be forgotten that music study in the home, augmented in interest by the famous modern inventions, may provide the student with a life avocation which only people of large means could enjoy a few years ago.

The home in which music plays an active part, in which the piano is a living, vital center of interest, in which chamber music and singing form a daily diversion and stimulation, is as different from the home without these privileges as is a living oak from a painted stage tree.

Life is work, and work is joy. The great things in life come from unceasing effort to better ourselves and others. Make your home a real musical home and inspire others to do like wise. Capitalize the great blessings that come to you through the radio and the sound reproducing instruments, by preparing yourself to understand them and appreciate them through real music study of the piano, or of some other instrument.

THE ART OF THE NEW-"AND THEN SOME"

OFTTIMES we think that the art of the new is very much like the art of the newly rich-a mere technic of ostentation. Recently a gentleman with an aduncous nose, despite an Irish brogue, tried to persuade us that the basilar structure of music was cataphonic. He marked this as the dehiscence of a ripe period of development. Newness was his god, the very ens of progress. His contention seemed to us, to say the least, flagitious.

There are always gowks with a little learning and some necromancy who can palm off the fantastic for the real. The ethos of American art is originality. It is not to be satisfied by filose ideas interminably expanded by musical tricks. Yet, there are those who would create special glorioles of fame for such obvious impostors. Surely the least one can say is that such people are afflicted with hemiopia. We would not infer that all art canons are infrangible.

The past is always jejune for the radical. Time alone liquidates the processes of permanent art. Recently we heard a so-called modern composition which was positively mephitic. This queasy, murky balderdash merely insults cognition. There is scant excuse for this in an art purporting to be beautiful. The nival flora of the bleak wastes of the high Alps (or as we may say in German: Die Hochgebirgsunterschneevarietaten) have at least shape, color, and often delightful perfume.

We do not object to oxytones when they enhance the real charm, but a conglomeration of them is merely the din of upper Broadway on New Year's Eve. Never can we admit this as Art. We also expect that our music should be at least palmate, not a disheveled mess of tones and chords with no relation to a main organic development. Yet these mongers of the "new for newness' sake" audaciously parade themselves as the very quæstors of the art

Lest it be thought that we are altogether rubescent and that the editor has lost his reason, let us say that this editorial which sounds to us like much of the music and the musical criticism we hear and read, has thus far been written with a What on earth does it really mean? Very few people will be able to get through the foregoing intelligently, without a dictionary. Only a handful of pedants can grasp its sense. Although these unusual words have been employed with propriety, they have served to make the meaning obscure rather

When you have something to say, why say it so that as few people as possible can understand? Why write for an audience of lexicographers? Even though the curious terms we inserted can be found in the dictionary, that does not make this bit of writing either artistic or practical. Art in music, painting and literature is the normal unfoldment of ideas through original, inspired means. It is not the opening of a bag of cheap tricks. Therefore our editorial overture is neither good art nor good literature.

God spare us our Yankee common-sense in art as well as in other things! If the so-called futurists hoodwink us in music our tomorrow rests on quicksand

Father Bach

A Personal Visit to the Home of Bach and a Sketch of Some of the Smaller Compositions of the Master

By Julia E. Schelling

Miss Schelling, whose contributions have frequently appeared in The ETUDE, is a distinguished lecturer and planist and a member of the League of American Pen Women, and has traveled very extensively in Europe. She is a sister of the famous virtuoso-composer, Ernest Schelling, and also of Dr. Felix Schelling, head of the Department of English of the University of

the twins which made seven children born tion. This choir was accompanied by a to this marriage. Bach wore deep mourn- few violins, flutes, oboes, trumpets, one ing for exactly one year, and then took to drum, and the organ. Bach conducted with himself another helpmate, Anna Wilcken, a roll of music. These Sunday cantatas ND BACH was merciful to his daughter of the "Hoftrumpeter." She were interspersed with secular cantatas apprentices." This sentence was was a singer and to celebrate their wedding written to eclebrate weddings, laptisms, found in a musty book on the Bach wrote eight "easy pieces" for his birthdays, or to express loyalty to the young wife. I fancy she sang mostly lulla- reigning sovereign. For those secular can-

T WAS the custom in the sixtcenth there were nine, performed the same duties To WAS the custom in the state of a parent and seventeeth certures for a parent and seventeeth certures for a parent as the "bound apprentices." The girls to "sign over" his boy to learn a trade subtraction of the properties of the state o ancestors, one Johannes Bach, in 1604 was

apprenticed as an "articled pupil" at Sull to the "Stadtpfeifer," Later he became 66 F AMILY GATHERINGS" were the At one time Bach had eighteen little bys ranging in age from eight to twenty years apprenticed for a term of seven or nine the little girls and Mother Bach, joined in years to learn the trade of music and they singing catalatas, many extemporizing variations between the control of the contr worked hard under the strict but kind hand ations and counterpoints all over the beworked hard under the strict but kind hand slowed and the strict but kind hand slowed of the master. Some of their duties were to for the master. Some of their duties were to love the wood for the fires, gathering up every chip and twig; to bring water from the old well; to shovel the deep snow in the old well; to shovel the deep snow in white and make a path from the house. The Back family was such a musical. The Back family was such a musical.

spent: but the hardest task of all was copying music for hours every day. How their good Bach" meaning, "You are a good orung music tor nours every day. How their good paor meaning, "You are a good or-little hands must have ached from ruling gauist or a good musician." It is said that the five straight lines and copying masses, at the time forty-eight musicians made up fugues, cantatas and chorales of their tireless master. Added to these duties were four of Bach's sons were noted musicians the long services on Sundays and Holy in their day.

services, which required hours of prepara-

Varied Duties

Varied Duties

To RECREATION they had the wan the startly E Minor, and towering B equally. It is not recorded whether Christian Bach was merciful to his applications of the startly E Minor, and towering B equally. It is not recorded whether Christian Bach was merciful to his applications of the startly E Minor, and towering B equally. It is not recorded whether Christian Bach was merciful to his applications. PARKEMENTION they may the won-strainty, are stately restrict, and towering it's equality. It is not recorded whether Chris- title "And derful cantatags and ecclesiastical plays Minor. Bach loved the minor mode. It is tian was convinced or not. He probably prentices," often performed in the old turner. These no Bach's dramatic genius displayed in the studied all the forty-eight fugues before had to be memorized, costumes made, and "Passion, according to St. Matthew" and the deciding. parts rehearsed. Many of the boys played "Passion, according to St John," that we To the two hundred and twenty-nine cauparts rehearsed. Many of the boys played "Passion, according to St John," that we the strings, small and large violins, violas, are discussing. These have been so often tatas, and one hundred and twenty-nine canthe strings, small and large violins, violas, are discussing. These have been so often tatas, and one hundred that Green Passion.

To the two hundred and twenty-nine canthe strings, small and large violins, violas, are discussing. These have been so often tatas, and one hundred and twenty-nine canthe strings, small and large violins, violas, are discussing. These have been so often tatas, and one hundred and twenty-nine canthe strings of the s cellos. These were used in the church for described that they have become the house- organ pieces for the "Little Organ Book" all services, the strings standing just be hold gods of every real student of music, alone, and sixty preludes. The larger works sts where Bach's family lived for three hind the choir screen. Other boys sang in It is of the cautatas, the chamber music, are so well-known that they need not be must the energy screen. Our roops saint in two one contains, are so well-susman that they need not be apprentices, students, and boys of the fam-the choir or pumped the organ. A thou, prepared for the children under Bach's mentioned. This vast collection was copied apprentices, students, and boys of the fam-sum and and one things were to be done and training.

The vast collection was copied many works of a prepared for the children under Bach's mentioned. This vast collection was copied by when Father Bach takes them for a

upon them.

This little band of workers was aug. Two hundred and ninety-five, his son, Bach, like Handel, became blind!

This little band of workers was aug. Two hundred and ninety-five, his son, Bach, like Handel, became blind!

Bach was always loyal to the family. He omets of music were field, where Tamburdel by the boys of the Bach family and Philip Emanuel, estimates were produced;

Bach was always loyal to the family. He omets of music were field, where Tamburdel became found his London. mented by the boys of the Bach family and trump canamet, estimates were produced;

back was a very large family. "Twenty but only two hundred and twenty-ine are was of a cheerild disposition, great piety children" reads the baptismal register of now known to exist. There are five sets and goodness, and he considered the family derived by the bod church. Bach's father was organist of Krichen Cantatast in one collection. If it is the chief reason feet existence.

at Eisenach where joinain Scoastan was been spaced placed by the scene pound of a Similar born in 1685. He was the eleventh child, day afternoon surrounded by his seven-movement the organists of Bach's time the brave Luther threw the ink stand at the loop in 1685. He was the eleventh child, day afternoon surrounded by his seven-movement the organists of Bach's time the brave Luther threw the ink stand at the loop in 1685. He was the eleventh child, day afternoon surrounded by his seven-movement the organists of Bach's time the brave Luther threw the ink stand at the loop in 1685. He was the eleventh child, day afternoon surrounded by his seven-movement the organists of Bach's time the brave Luther threw the ink stand at the loop in 1685. He was the eleventh child, day afternoon surrounded by his seven-movement the organists of Bach's time the brave Luther threw the ink stand at the loop in 1685. He was the eleventh child, day afternoon surrounded by his seven-movement the organists of Bach's time the brave Luther threw the ink stand at the loop in 1685. He was the eleventh child, day afternoon surrounded by his seven-movement the organists of Bach's time the brave Luther threw the ink stand at the loop in 1685. He was the eleventh child at the loop in 1685. He was the eleventh child at the loop in 1685. He was the eleventh child at the loop in 1685. He was the eleventh child at the loop in 1685. He was the eleventh child at the loop in 1685. He was the eleventh child at the loop in 1685. He was the eleventh child at the loop in 1685. He was the eleventh child at the loop in 1685. He was the eleventh child at the loop in 1685. He was the eleventh child at the loop in 1685. He was the eleventh child at the loop in 1685. He was the eleventh child at the loop in 1685. He was the eleventh child at the loop in 1685. He was the eleventh child at the loop in 1685. He was the eleventh child at the loop in 1685. He was the

Bach of Gehren, who died at the birth of solid foundation than the present proporsoning putter, trancy site sang mostly total—reigning sovereign. For those secular can be after be marriage, as their union tatas all numbers were in dance form, and was blessed with thirteen children.

The bows of the Re-d. cont. The boys of the Bach family, of whom were arranged in sprightly fashion.

are in dance form; and the popular song hits ern retrue. Fancy naming Johann Sebastian fence remains and a few of the box-borfashion in the time of Bach. Family Bach as the inventor of the theatrical revue! This unsuspected side of the composer's genius might be traced in other its open fireplaces and a beautiful old Dutch popular cantatas of his day. For instance, this is shown in "The Coffee Cantata." tins is shown in "The Coffee Cantata."
This cantata was a comic opera of its time, was a babe is still there and the garret. The cast consisted of three characters and a where, as a young man, Bach made his chorus. The characters were a father, a tools and engraved many of his master-thorus. chorus. The characters were a father, a daughter (who will not give up the new and piece

rivers, the Pleisse (soprano), the Danube believe that "he was merciful to them." (alto), the Elbe (tenor), and the Vistnia Wagner has given us a most realistic and

as the London Bach) about the tuning of as a witness until given his freedom and I T IS not of Bach's great organ fugues the organ and harpsichord, and just to made a full journeyman-cobbler, thus open-that we are thinking—those colossal make this clear Bach wrote 48 fugues to ing the way to his marriage with Magda-

said and one things were to be done and training.

My hand. Bach even copied many works of training all with the ever watchful eye of the master.

At one time Bach composed a new can-other composers, including many of those training up the steep path of the Wardung all with the ever watchful eye of the master.

At one time Bach composed a new can-other composers, or of the Bach family. What wonder that the forevery Sunday of the Church year. Of the Bach family, What wonder that they see the Hall of Song where many



BACH'S BIRTHPLACE IN EISENACH

Bach has been described by Forkel as "the first great voice from Germany after Luther." He has also been called "A sign

ET US PICTURE Bach living his to "sign over" his by to learn a truste, initted socks, made surris for me more such as the trade of a goldsmith, and helped in the home duties. They were a furrier, a weater, a buckle maker or a body of the composition of Its garden has been invaded by modern business houses, but part of the wooden

the winter and make a path from the house to the well, and another from the house to the well, and another from the house to the well, and another make the word "Bach" was such a musical fashionable coffee habit) and her suitor. The feeling of "model times "is felt where the the word "Bach" was such a musical fashionable coffee habit) and her suitor. The feeling of "model times" is felt where the three words and the word "Bach" was such a musical fashionable coffee habit) and the suitor. The feeling of "model times "is felt where the suitor of the words and the suitor. The feeling of "model times" is felt where the suitor of the words and the suitor of the where the suitor of the words and the suitor. The feeling of "model times" is felt where the words and the suitor. The feeling of "model times" is felt where the words and the suitor. The feeling of "model times" is felt where the suitor of the words and the suitor. The feeling of "model times" is felt where the suitor of the words and the suitor. The feeling of "model times" is felt where the suitor of the words and the suitor of the suitor of the words and the word The feeling of "homeliness" is felt where-This was performed before Au- charming picture of music apprentices of the gustus III and his queen at Leipzig in 1734. 17th century in "Die Meistersinger von Nürnberg" and we find that "David" apprenticed to Hans Sachs, although of mar-ONE DAY Father Bach had an argu- riageable age, was terribly afraid of a ment with his son Christian (known beating, and that he could not even figure

at Eisenach where Johann Sebastian was Let us picture "Father Bach" on a SunWith the rise and spread of the Lutheran seen the very spot on the wall made when

How Shall We Study Bach?

By HAZEL GERTRUDE KINSCELLA

TOW SHALL we study Bach? This America (or God Save the King as it was versation of artist as well as student. Bach trapuntal accompaniment, in which each almost metronomic rhythm. Rallentando canon. is one feature of music study that is never voice was a "living" one. He continued:
simished, is ever new and is always re"To play Bach best, one must know and
the end of a Bach composition should not be abused and the broadening at Invention Number Two is quite different simished, is ever new and is always re"To play Bach best, one must know and the end of a Bach composition should not from Number Eight, or, for that matter, the end of a Bach composition should not be abused and the broadening at Invention Number Eight, or, for that matter, the end of a Bach composition should not be abused and the broadening at Invention Number Eight, or, for that matter, the end of a Bach composition should not be abused and the broadening at Invention Number Eight, or, for that matter, the end of a Bach composition should not be abused and the broadening at Invention Number Eight, or, for that matter, the end of a Bach composition should not be abused and the broadening at Invention Number Eight, or, for that matter, the end of a Bach composition should not be abused and the broadening at Invention Number Eight, or, for that matter, the end of a Bach composition should not be abused and the broadening at Invention Number Eight, or, for that matter, the end of a Bach composition should not be abused and the broadening at Invention Number Eight, or, for that matter, the end of a Bach composition should not be abused and the broadening at Invention Number Eight, or, for that matter, the end of a Bach composition should not be abused and the broadening at Invention Number Eight, or, for the end of a Bach composition should not be abused and the broadening at Invention Number Eight, or, for the end of a Bach composition should not be abused and the broadening at Invention Number Eight and the end of a Bach composition should not be abused and the broadening at Invention Number Eight and the end of a Bach composition should not be abused and the broadening at Invention Number Eight and the end of a Bach composition should not

polyphonic music and all used dance forms.

think that something is running down. The In it five separate voices or counterpoints. speak or write volumes upon the value and helpfulness of the practice of Bach for technic. Many artists attribute the clarity and freshness of their tonal work in playing the piano to unexasing practice of for depth. In the Handel music (the should seldom be used save for harmonies is a splendid study in theme recognition on

Rudolph Ganz finds the study of Bach an infallible memory aid for either old or young. He says, "There are many different ways to memorize, but, for good mental discipline, I recommend the memorizing, away from the keyboard, of the music." Bach 'Two Part Inventions,' as one can, in these, hear the voices or melodies men-

by the study of Bach.

The Peak of Polyphony

voiced music was given by Harold Samuels, the celebrated English "Bachist," in a recent conversation with the writer. Mr. Samuels said, in discussing the problems of the student who tries to understand and of the student who trees to understand and Toccolar redecting the organ style. It the Inventions stimulates interest in more based and the play correctly the Bach music, "Johann Sessows digital destreit; contability and dugal back and the student the substitute of the student the special point to be a period in the history of music, as we know parts of both player and audience. We it to-day, when keybacrd instruments did not exist at all or not enough to influence for his wife, Anna Magadalem Bach, to Number Eight, one of the most popular of the contraction. composition. The two styles of compose play. Each one is more difficult than the of the Inventions, is written in canonical tion heard were, first, the ritualistic music one which precedes it—the sixth more diftion heard were, irst, incritations make for the church, written solely for voices, field than the fifth, as the fifth is more as the organ was not used in the ritual difficult than the fourth—and we decide being two measures and one eighth note in until the sixteenth century, and, second, the that she must have been a pretty good length. It is given out by the soprano and music of the troubadours who were usu- pianist when she got through. music of the trouncatous was the state of the trouncatous was the state of the trouncations was the state of the trouncations and the state of the s tue of the composition lay in the life of get used to varied kinds and movements teenth notes: the different voices and the harmony ex-the different voices and the harmony ex-Part Inventions" and some of the Short Ex.1 isting between them. Composers thought Preludes and Fugues which are very useful of the horizontal line of each separate in developing three part playing. There are

question recurs with almost daily to him) first as a solo voice with chordal frequency in the thought and con-accompaniment and then with a true confrequency in the thought and con- accompaniment and then with a true conplay his contemporaries. They all wrote begin too far back so that the hearer will from any of the other fifteen Inventions chiefly for the elavichord or harpsichord. sition depends largely upon the power of divisions are two measures in length. The His works are notable for the traditional the player and the character of the instru- entire Invention, with its twenty-seven French finish, polish and charm more than ment upon which he is playing. The pedal measures, is very cleverly worked out and ing the plano to inceasing practice of the plano to plano the plano to inceasing practice of the plano to plano the woman follows her daily practice of Italian. Then there is Domenico Scar- stops to vary or color the different voices Ex.2 Allegro moderate highly concentrated technical exercises latti, the greatest player of his day. He as they enter. nignty concentrated returned extension and the second property of th as a drink of cold water. I practice from ings, decidedly attractive and brilliant, of the Well Tempered Clavichord or the One might compare his brilliance to that the composer's day was a very different Fanglish Suice's every day of my life." within it that smoothness which is so typi- one's playing nicely balanced and heard in cally Italian, the Italians possessing it a hoge concert ball is quite different from cally Italian, the Italians possessing it naturally, no doubt, because the virtue of having it balanced and heard in a home. The lower voice then repeats A an octave their music rests upon violin or vocal parlor of the seventeenth century. Were lower, while the upper voice adds a counter-

"What's in a Name?"

wrote most of his works for his pupils' perament" had not been introduced. and his cantatas for his own church serv- In the "Well Tempered Clavichord," HISTORICAL background for and public performance and gain. He copied studying the Inventions it is best to begin STORILAL background for any music copiously to learn and, despite the not at the first of the collection but with This process continues until five separate

voice. This was the beginning of polyphonic music."

To illustrate the difference between polyhony and homophony, Mr. Samuels played

in playing Bach, as, for instance, the playbony and homophony, Mr. Samuels played

Metronomic Rhythm

Couperin, a Frenchman, composed works tempo at which one takes a Bach composer are introduced and almost all of the sub-

one to play too nearly as Bach played it, point which may be called the second the audience might do no more than sec theme or B. the pianist play. So the pianist must also listen, as touch is something of the cars as Ex.3 well as of the fingers!"

tally."

From among the earlier artists one

"M ANY OF the oldest composers well as of the ingers!"

The study of the "Two Part Inventions" might quote Von Bidlow who said, "Bacil" a comparison, "combined Mr. Sammels."

"artist without which one cannot well play the independent of the properties of the properties of the properties of the properties."

"artist well as of the ingers!"

The study of the "Two Part Inventions" will as of the ingers!"

The study of the "Two Part Inventions" and the ingers! The study of the "Two Part Inventions" and the ingers!"

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The study of the "Two Part Inventions" and the "Two Part Inventions" and the ingers!"

The study of the "Two Part Inventions" and the ingers!"

The study of the "Two Part Inventions" and the inventions and the inventions and the Beethoven's sonatas are the New. We "But Scarlatti was above titles, preferring the writer, be begun by suggestion of to call his pieces 'lessons' or 'sonatas.' The old rounds in which one voice very indeshould believe in torin.

Bach is also of the greatest value in greatest art is, of course, to imply rather pendently follows another, and immediately correcting inaccuracy. In Bach's music than to state. In this Bach shared, and we by illustration of acon form. These fifthe structure is so close and compact that find his greatest works given the simple teen short pieces are written in the keys. Then the lower hand takes B, playing it an the structure is the power of the playing with names—prebudes and fugues. In playing of C Major, e minor, or minor, or minor, or catave lower than when it first appeared, out interrupting the movement of some Bach the ears must listen actively as well E-flat Major, E Major, while the right hand adds a third subject. Technic, style and touch, three as hear. At the outset Bach does not go f minor, G Major, g minor, A Major, a or C. points of view from which musical per- out to meet you-you must go to meet minor, B-flat Major and b minor. The Ex.4 points of view from which unusually judged, are all de-formances are usually judged, are all de-veloped and have their beauty enhanced "Bach, in music, implies something that that at the time of their writing the method lies outside painting and mere music. He of tuning which we know as "equal tem-

> ices. He had absolutely no thought of Bach used all keys with equal facility. In music copining to rearrain, uspective for an uniform to the first from probably, numbers ten first process continues until five separates brilliant life of the times, remained always number eight; then, probably, numbers ten melodies, themes or counterpoints have been Influent fire of the curve, remained and thirteen might be taken, then one, four, introduced. D and E are each two measurements of the curve of simple and thrassuming. The curvetories and three numbers of easest, near one, out, and harpschool of that day had not been three and nine. Numbers fourteen and ure long, and each is given out first by including enough to be free from lifteen are probably the most difficult organ influence, and so we find his great Knowledge of general lines of structure of the right hand and immediately imitated by the left. Toccata reflecting the organ style. It the Inventions stimulates interest in more

> > consists of two easily recognizable motives

One should notice the contrasting touches, legato and staccato. Imitation and

transposition make the whole piece out of this subject. We find an imitation of ease, one should play Bach in The Invention is, at first, almost an exact







The whole scheme is then repeated with contrapuntal inversion, the lower part or left hand giving out the theme first each time, and the right hand immediately following with an imitation. Toward the end, after a two-measure imitative episode (measures 21 and 22), counterpoints (or

(Continued on page 613)

Cleaning Up Slovenly Playing

By JEAN CORRODI MOOS

sponsive fingers which at the piano accomplished with but indifferent success. have an almost uncanny knack for dropping The heart, likewise, must, for the time, exactly in the right place at exactly the be largely relegated to the background. right time. They, of course, are greatly For our mental vision is never keen, nor to be enviced, though, on the other hand, are our muscular reactions prompt or sure, there is yet a wide gulf fixed between when our emotions are left to gallop off merely accurate and truly artistic performachieve even accuracy. They spend, in allow ourselves to be goaded into a parfact, a large proportion of their waking hours battling with awkward recalcitrant digits which, despite the unccasing efforts to tune them, persist in violating every known law of space and time. Such players only rarely arrive at what, for want of a more fitting term, may be called "clean

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developed faculty for getting their fingers in the wrong place would pointedly resent the suggestion that their troubles were largely of their own making. "Why," they would heatedly rctort, "we practice the difficult passages over dozens and dozens of

when practicing a difficult passage, had at his side two saucers, one containing fifty paper cuttings which were transferred on the instalment plan to the other saucer, as he repeated the passage, until he had fully discharged his debt to his artistic con-Yet, despite his almost superhuman tenacity, he never got beyond mediocrity, which seems to indicate that in piano practice no more than in playing is mere renetition the means of encompassing sal-

Few of us err in this direction, however, But where most of us, even the most serious of us, do err is in practicing too much with the hands and too little with the heads. For this, of course, there are the best of reasons. When a composition is about half or two-thirds finished, implying, if it is up to our technical resources, a hundred or more repetitions, it has become hopelessly stale. No longer does it draw our interest and our spontaneous attention as the sun draws a plant. It now leaves us cold. It has become a task.

As we play, our attention tends to scatter itself promiscuously over our every day concerns-the latest millinery creation, the contemplated automobile trip, and so forth, yet it is precisely at this stage that our closest concentration is required. There may be left only a few passages whose difliculties cause us yet to suffer actual shipwreck. But what of the many others which, while we get by them, still sound botchy and muddy. What strength of self-compulsion is needed at this point to chain ourselves down to real, productive work!

Then it is that, with sullen determination, we settle ourselves to repeating passages over and over, only to feel them getting worse and worse under our hands, until, in despair, we bang the keys, slam down the piano lid and frantically begin to cast about for the most effective means of self-destruction. Who in the congregation of the wicked can stand up and truthfully say that he has not many times passed through this experience!

Wise Division of Labor

I S THERE, then, no way out of this predicament? Yes, there is. There is always a way out, though often it may not be as smooth as one might wish. Indeed, it has already been suggested. For it consists in nothing more nor less than

COME FEW players are born with delegating to the head some of the work hand it communicates itself by some sort quires a carefully worked out fingering nimble wits and equally nimble, re- which the hands, thus far, obviously have of mental transference to the other.

The vast majority, however, do not injunction we must heed. We must not oxysm of effort. Let the reason diagnose the nature and seat of the disturbance and then quietly and effectively apply the corrective.

Many of the sins, both of omission and commission, are so nearly universal, in the practice of the large majority of Most of those possessed of this highly players, that their mere mention might easily appear superfluous. Yet it is preciscly these matters of constant habit that escape us, just as do, for instance, our peculiarities of walking or our idiosyncrasies of speech. Only by singling them out and holding them up to our mental gaze individually do we become fully aware of them and thus find a way to

Most of our lapses have to do with the accompaniment, though the player in most instances does not suspect it. For it is So the average player takes any chance but natural, especially where the accom- fingering that offers itself (5 1, 4 1, 3 1), paniment is comparatively easy, that he should look for the cause of technical misently, only to find that the passage, despite haps in the more difficult right hand part. .careful, slow practice, remains unsettled, Yet, in nine cases out of ten, the fault lies especially at the end of the second measwith the left hand. It is so easy that the ure where the left hand takes the octave. player thinks it unnecessary to adapt a Were he from the outset to adopt 5, 2, the fixed fingering for it, even if it should be difficulty would soon disappear, even at given, with the result that the uncertainty the crucial point at the end of the second arising therefrom at once communicates it measure, played at great speed. self to the other hand.

our hands for independence. But as soon the simple Alberti Bass which forms the as there is the slightest uneasiness in one accompaniment to the second theme re-

until we have the fortitude to adopt a saves nine" find profitable application, definite fingering for the accompaniment The type of accompaniment, however, Sonata, Op. 27, No. 2.



Here the left hand is exceedingly simple.

He should continue in this way through-We may, year in and year out, train out a large part of the movement. Even

TEAN C. MOOS

Separate practice of the difficult part cially at the awkward octave trills. The here is of little avail. The right hand, in same holds good also of the staccato chord fact, may be able to navigate safely. Still work in both hands forming the coda of the uncertainty of the left will upset the this first part. Nowhere more than here equilibrium, and this state will continue does the homely old adage "a stitch in time

as well as for the right hand part and to adhere to it until it becomes automatic. playing is that in which the left hand Take, for instance, the first few measures must leap quickly from a low bass note to of the last movement of Beethoven's a chord in the middle region of the keyboard, as in the usual waltz accompaniment, for instance. Rare it is indeed that any but the elect attain elearness and neatness in accompaniments of this kind. And invariably in these cases the difficulty is diagnosed-if it is diagnosed at all-as that of accurately "hitting" the bass note.

Yet, when we observe more closely, we soon discover that the trouble is largely due to our endeavor to jump across a ditch before we come to it. We pounce upon the bass note, in other words, before we have properly grasped the preceding chord. This chord, in fact, serves the hand as a springboard for its leap, and, when this springboard gives way under it, something of course is bound to happen.

It is this chord, then, that in the first place demands our attention, In most cases it will be found again that the trou ble is rooted in a random fingering, more specifically in employing the fifth finger on the lowest note of the chord, whereas it cannot be urged too strongly that in chord work of this kind either the third or the fourth-but which ever is chosen must unalterably be retained-should be used on the lowest note of the chord, reserving the fifth solely for the bass note, as indicated in the subjoined accompaniment of the Chopin Minute H'altz, Op. 64, No. 1.

It is a pity this feature is not more fre quently stressed in the earlier stages of instruction. Equally regrettable is the neglect, even in the standard editions, to indicate such details of fingering in accompaniments. So much heartache would be saved later on when a firmly rooted habit would have to be broken.

Another frequent source of lack of precision is found in accompaniments in which the same chord is repeated in varying positions as in this extract (a) from the Chopin Nocturne, Op. 9, No. 2.



Here it is the repeated notes in the higher position (eb in the first, d in the second chord) which generally are not sounded properly. A somewhat exag-gerated raising of the hand in this case and, where practicable, a change of finger on the repeated notes, as indicated in the quotation (b) from the Scherzo of the Beethoven Sonata, Op. 31, No. 3, are the sole means of avoiding slipshod, smudgy chord playing.

Still another technical defect results from lack of repetition where the right hand is obliged to sound a key already depressed by the left, as at a and b of this extract from Debussy's Reflets dans l'eau:

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his song to travel along.

were our first musical inspirers.

some cases as many as a dozen or more.

The opening measures of the Marseillaise

Hymn, sung in true song sparrow fashion

with a group of rapidly repeated notes in place of the high note, are a fine composite

Here we have the three notes all of the

same pitch with which most song sparrow

songs begin, the rise into the song and a

dotted note at the end. Only several birds

have dotted notes in their songs, and the

song sparrow is one of these. He may use

them at the beginning, the end or in the middle of his singing. The beginning of

like the beginning of Chopin's Walts in Ab

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swinging songs of the meadowlark:

Chopin, Purple Martin

Chopin, Meadowlark

song sparrow melody:

mined upon from the beginning and con-should frequently be dispensed with. fruitless practice.

such an inveterate tendency towards indis-tinciness and inaccuracy is that they have cannot ignore them. Time enough to begin on the chords. If the pedal is depressed on result in a highly begin on the chords. If the pedal is depressed on result in a highly begin to be played softly. Even when at the outset, they are played correctly, the at- strength. tending finger motions are so slight that they produce correspondingly faint finger memories which easily become disorganized, facts. Setting aside those instances in mod-Hence it is imperative from time to time to concentrate deliberately on the accompaniment. It is even advisable occasionally tent we must, of course, endeavor to secure to exaggerate the finger motions somewhat, through the pedal that softening of outline, even to play the accompaniment notes with more fullness than is justified by artistic affords, while yet preserving the integrity

containing considerable technical difficulties, however, most standard editions give sufficient and, in the main, reliable fingerings. and released at the moment the next chord These, of course, should be conscientiously is struck. observed and that not as a punishment from which there is no escape, but as an aid offered to facilitate a difficult task.

Yet, even where fingerings are provided, those of us who have attained the age of pedal must be renewed with each bass note artistic discretion need not follow them with slavish compliance. For the editor, articulation, thus qualifying the rule frethough usually a good all-around musician, quently given which demands that the pedal is only rarely an executive musician of a high order, and moreover often takes his task quite lightly. Besides it is humanly impossible for him to play every composition artistic pedalling. he edits with artistic finish.

So it comes that a prescribed fingering is often quite practicable and suitable as long as a passage is played at moderate centration, the most intensive experimentaspeed. But as soon as we try to bring it tion, and, above all, the constant direction up to the proper tempo we discover to our of the ear, the trained outer (physical) as dismay that it is inadequate. Even consum-well as the inner (psychic) ear. The pedal mate pedagogs sometimes have to be it is true, may, as Bülow said, cover a multaken with the proverbial grain of salt. Who, for instance, has not at some time fruitlessly wrestled with the Bülow fingering (indicated above the notes) of this left hand passage from the first movement of Beethoven's Appassionata?

unorthodox, the passage at the last two sureness and precision in playing.

if properly used, permitted to blur melodic played notes. confuse larmonic tissues, in short to snother or figurated, demands these preparatory admin it is broaden to snother. In solid chord work this mode in the broaden the chief. company at uniform content: And here justments. It sould chord work this mode process manumery without recomp. In the sagain it is largely the failure to teach its of playing, of course, necessitates a some practice of difficult passages as well as of process manufactures. The process manufacture is the process of the p

As to the details of pedal use, we can here Ex. 6 touch upon but a few of the most obvious of the very essence of the composer's inthat atmospheric charm which it alone and transparency of the tonal web.

In works of a lyrical nature, especially, most of the causes or innectantly of case cution, then, may be ascribed in the last inmands the pedal. That, however, makes it
only way to avoid serious missteps is for necessary in the left hand?

"Why is fixed finger
mands the pedal. That, however, makes it
only way to avoid serious missteps is for necessary in the left hand?"
What is the stance to delicient langering. This may be manos the pedal. That, however, makes it due either to neglect on the player's part to follow given fanger indications or to neglect on the editor's part to furnish such range. To prevent overlapping, all that in most cases is needed, in fact, admissible, is ments are deemed so easy as to make finger a mere partial depression. Likewise, with prescription seem superfluous. In passages the same purpose in mind the pedal in most cases must be used in the syncopated style, being depressed immediately after the chord

Even where the same chord furnishes the harmonic background during several measures, as in waltz accompanimentssee the Chopin Waltz already quoted-the be kept down as long as the chord does not change. Altogether mere rules, though helpful, are inadequate for the acquisition of

To attain that the player's own esthetic judgment must constantly be the controlling force, implying the most searching con-Used with taste and discrimination, it turns what otherwise might remain a pale, lifeless monochrome into a glowing, palpitating,

The Safeguard for a Clean Performance obviously tends to endanger a clean performance, there is another factor that just as clearly favors it, that is, the principle of preparation. Aside from the necessity for slow, careful practice which here is taken for granted, the employment, wherever possible, of this precautionary Yet, with the D'Albert fingering (given measure is indeed by far the most effective below the notes), though it is shockingly means for securing this much-to-be-desired

For how often is this accessory, so valuable adjustment, cause wrong and unevenly nical practice from time to time is the only Chord playing, especially, whether solid become his.

proper use systematically in the earlier what extended use of up-arm touches, entire compositions there comes a point stage of instruction that engenders its imAbove all, however, it requires a deft use of saturation beyond which continued praestage of instruction that engenders its improper use later on-for use it every player of the pedal. For without its aid it would tice becomes unproductive. When that time will. But, even if the pedal has been prop- in most cases be impossible to effect this arrives the study material should, for a crty taught, it is advisable that in the early, chord preparation without fatally chopping time, he changed. Such a period of interlease of the first note is not indicated. Yet, the classical practice of a composition, in fact, unless such release is consciously determined unous release is consciously determined upon feet to the first note is not indicated. Yet, the control property of the property Only when the notes are stripped of the would be difficult to contrive a more useful exerne seem to regain their readiness of rebecome the cause of much irissome and haze which the pedal weaves around them, exercise than that of playing an accompanissonse. But there is, of course, a vast difwhen they confront us in all their naked-ment like the following, with well-defined ference between rest and neglect One reason why accompaniments have ness, do inaccuracies and technical imper- preparatory motions and a sharp, decisive latter will soon enough revenge in fections so brutally challenge that we up-arm touch on the bass notes as well as former, however, if not too extended, will

board position at the same time the preparation of one hand at least affords the only sure preventive against the "splitting" of notes-and ears. In this passage from Debussy's Jordins sous lo pluie, for instance, b-major chord, to place itself over the low jumping from a low bass note to a chord e, depressing it on the first beat, while the in the middle region of the piano? right hand performs its desperate leap to gap in the left hand.



But, when all is said and done, the acqui- Bach. sition of a clean, authoritative style of piano performance still remains a heart- with Beethoven it was more like an acsearching business. For which one of us quired language spoken with virtuosityinfinite care, a reasonable degree of technitaneous, like something that had to be music into noise. We truly need its aid to cal perfection is attained, when, in a spirit without fore or afterthought; a fugue by of triumphant assurance, we begin to sur- Beethoren may sound just a little anachro render ourselves to the inner content of the nistic or too intentional to be convincing music, all at once, perhaps at a moment when our vital fires are burning lower than tone picture. We should not, however, permit the scrvant to usurp the master's place. again slipping under our feet? A passage which we thought safe seems to become shaky. Perhaps it is just one finger that has gotten in the way of half-missing WHILE THE use of the pedal thus has gotten in the way of half-missing its key. But, be the defect ever so slight, unless we at once locate the trouble and apply the remedy, it will pread like a cancer. In a few days we shall find that the the change in character of the tone will whole passage has become disorganized

Constant Vigilance

once before we fully master it. Music,

figures (the critical point) at once becomes
The hands and fingers, namely, at the indeed, is a jealous mistress. When a comparatively easy. Similar instances might earliest moment should be placed over the painter insides a carna's tremains forbe multiplied. Even in matters of fingers keys which are to be played next and so ever a writees of his genius. When a poer
urg a player need not address the first should be played next and so ever a writees of his genius. When a poer
urg a player need not address the first should be played next and so ever a writees a need of the played next and so ever a writees a need of the played next and so ever a writees a need of the played next and so ever a writees a need of the played next and so ever a writees a need of the played next and so ever a writee a need of the played next and so ever a writee a need of the played next and so ever a writee a need of the played next and so ever a writee a need of the played next and so ever a writee a need of the played next and so ever a writee a need of the played next and the played next a ing a player need not additate his indi-closely fitted to them that the forger de-termine a player need not additate his indi-closely fitted to them that the forger de-termine a player need not additate his indi-closely fitted to them that the forger de-termine a player need not additate his indi-closely fitted to them that the forger de-termine a player need not additate his indi-closely fitted to them that the forger de-termine a player need not additate his indi-closely fitted to them that the forger de-termine a player need not additate his indi-closely fitted to them that the forger de-termine a player need not additate his indi-closely fitted to them that the forger de-termine a player need not additate his indi-closely fitted to them that the forger de-termine a player need not additate his indi-closely fitted to them that the forger de-termine a player need not additate his indi-closely fitted to them that the forger de-termine a player need not additate his indi-closely fitted to them that the forger de-termine a player need not additate his indi-closely fitted to them that the forger de-termine a player need not additate his indi-closely fitted to them that the forger de-termine a player need not additate his indi-closely fitted to them that the forger de-termine a player need not additate his indi-closely fitted to them that the forger de-termine a player need not additate his indi-closely fitted to them that the forger de-termine a player need not additate his indi-closely fitted to the player need not additate his indi-closely fitted not additate when proper users that another his must closely litted to men that the imper security of the second education when a plantal acquires a vidual plantant. Even here he must "prove seen is not complicated by any lateral most from it. But when a plantal acquires a vidual plantant when the plantal acquires a security of the plantant acquires and the plantant acquires acquired a all things and hold fast to that which is tion. For it is thee lateral motions, the most minute, the least developed and most Most minute, the least developed and most sense in which a mancher owns his wealth, one of the most fruitful sources of dif-imperfectly controlled of all the playing as soon as he relaxes his voltage, it slips that playing is, of course, the damper pedal, motions which, through failure of accurate through his fingers. Slow, careful, technology the property of the

> with caution, a caution scarcely less than that exercised at the beginning. such slow, careful practice is now doubly difficult. But only thus may we laboriously prepare the soil that in time will give Where both hands change their key- growth to the esthetic, spiritual qualities

> > SELF-TEST OUESTIONS ON MR. MOOS'S ARTICLE

1. Why is fixed fingering especially

the left hand, as soon as it has struck the 2. What is the source of the foilure in

3. In chord work (in the left hand) the high ct, the pedal bridging over the which finger should be used on the lowest note

4. What is the value of preparation in chord playing? 5. Why is a period of rest from practicing a certoin piece sometimes desirable!

Polyphonically Speaking By O. G. SONNECK

"HAILING from Carl Philipp Emanuel Bach very much more than from Johann Sebastian, Beethoven essentially represents the homophonic era. Eren his polyphony, paradoxically, may be said to be homophonic polyphony. Surely it is different in kind and essence from that of

"With Bach it was a mother-tongue has not learned that, when at last after A fugue of Bach sounds idiomatic, spon-

"The primary use of the soft pedal is to make it easier to play pianissimo; but as this pedal in many grand pianos changes the color as well as the intensity of the tone, it must be used with discretion. It not be noticed. The sostenuto pedal is a valuable invention which, however, is sometimes over-used. If it is employed with judgment, it can produce unsual ef-WE MIGHT as well confess it: a com- fects by sustaining a note or a chord while position has to be learned more than passage work is played in other registers. -ALEXANDER RAAB

Bird Repertoires

By the Well Known Composer and Lecturer ARCHIE A. MUMMA

The examples one could cite of this simi- exquisite little singers, and no one thinks lariy are legion, and, while I am far from mplying that composers deliberately use merely as music. Yet bird music has HEN A song sparrow sings one of turies of his ancestors undoubtedly did; for our music, so also the tone quality of a his melodies in perfectly pitched music is written out of this rociol experi- bird's song portrays its particular setting tones, true to our major or minor ence, lodged in his subconscious mind, as in nature, its habitat or choice of environ tones, true to our major or minor eneck, louged in this studioidual mind.

ment. For instance, the red-winged black ment, scales, why does he do it? When one of much as in his individual mind.

bird is a lover of water and marshy count when a hird sings part of a composition bird is a lover of water and marshy count when a hird sings part of a composition.

composers writes a composition true when a toris sings part of a composition into its a note of water and interest to these same scales, we know (for core he invariably sings the thematic, inspired try, and, in the quality of his voice, sings to the same scales, we know (for core he invariably sings the thematic, inspired try, and, in the quality of his voice, sings to the core in the core of the co titles of experience have augint us) that part. Or course, he does not develop this gents watery guinges and un every little tit is because the most heart-satisfying music and work it out. It is reserved for the of cat-tail swamps. Vesper sparrows love is founded upon them. Let us compare mind of Man to do that. Consider the first the hot, dusty, open country, and their is founded upon them. Let us compare mind of Man to do that. Consider the first the hot, dusty, open country, and their our music with that of the birds and see movement of Beethoven's Appassionata voices have not a hint of any liquid quality whether we do not conclude that the same Sonata,

whether who inspires us also inspires the little song sparrow to choose his tones because they are the most heautiful paths for But, first, what inspired the earliest

selves are the only two kinds of musicians economical Beethoven has been in the use and joy, and minor, striving, doubt and sad on earth, and there must have been a period, of his thematic, inspired motifs? First, ness. The music of the Russians, Orientals away back in the night of time, when the we have (A) which is then inverted up and all oppressed poles is prevailing hards were the only mustians and when the arpeggio scale. The secondary subject minor. The music of the United States of here were the only mustians and when the arpeggio scale. The secondary subject minor. The music of the United States of the only musical tones heard on this earth begins with this theme inverted and in America is prevailing major. Birds, and the only musical roles heart on this care pegins with this dienter activity and the positions there: this may seem strange, sing in both major were made by birds. We were in the child major (B) while this portentious theme: this may seem strange, sing in both major bood period of the race then, and the child's (C) occurs throughout. This last kind of and minor, and apparently the modes desole way of learning is through imitation. raven creak, a fatalistic group of tones note the same in their music as it does in So, since the only music there was to imi- which many different kinds of birds were ours, that is, the expression of different tate at that time was that of the birds, singing long before Beethoven immortal moods. Our American robin will sing in there can be but one conclusion—the birds ized it. A Carolina wren can sing the both major and minor at different times to rere our first musical inspirers.

But how about music of today? Practile, against a problem of the day of the day. Practile, against a problem of the day tically every melody that man has consing the minor group of tones introducing with its bubbling joy and ecstasy.

the songs of birds. Song sparrows are the Uncourse much of the turil we get around makes to mis songing during a bird size, Solid song streams versatile singer among the birds. No listening to bird's music is caused by the cially during a bird speep or cloudy day must versatile singer among the birds. No listening to bird's music is caused by the cially during a bird speep or cloudy day to the turn of the birds of the

implying that composers democrately use interest as music. Let out indust has bird songs in their compositions, is in our rhythm and melody the same as ours. And logical to suggest that centuries of listening the clusive tone quality of their voices has to them may have produced in mankind a a musical significance which might be comraciol musical impulse? A composer need pared to our harmony. For, as harmony never even have heard birds sing, but cen- furnishes much of the mood, the setting ment. For instance, the red-winged blackthey are languorous little lays full of midsummer contentment. So the tone quality of a bird's voice is really the bird's harmony, since it hints at its natural setting.

A fundamental of our music is the majo and minor modes. Generally speaking, efforts at music making? Birds and our- It is about twenty pages long, but see how major portrays realization, contentment is sung in a mode prevailingly major. But of the present does nothing more than the songs of birds. Song sparrows are the

Of course much of the thrill we get from listen to his singing during the day, espe-



sunrise song with one heard during the

Sunrise Song Rapidly joyously

Indigo buntings and meadowlarks often sing at twilight in minor, while their prevailing style throughout the day is major. This means that the objective side of bird music, the side that is influenced by out-

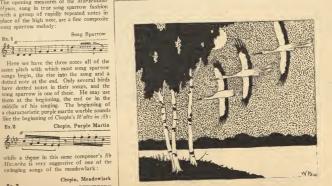
However, some birds sing nothing but subjective music, the kind which comes one sings a number of different songs, in in the effervescent joy-wild spirits of these is minor. Compare a fragment from his from within and is not influenced by outside conditions. A wood thrush's music always expresses religious exaltation, solemnity or sadness, regardless of how things are around him. A mourning dove's song always has a brooding, loving quality, while a wood pewee's song is

always sweetly pensive. Several of the thrushes can produce an harmonic effect, that is, sound several harmonic notes at once. But most birds sing just one note at a time, although their songs follow a chord outline so definitely

that the effect is harmonic. The following examples should be carefully noted:



(A) triad intervals, wood thrush figures; (B) triad and diminished 7th chord, olivebacked thrush songs; (C) augmented triad and diminished 7th, Baltimore oriole songs.



THE ETUDE

ALLISON F. BARNARD

N THE hope that it may prove an en-

in the earlier or later portion of life,

I am led to give a bird's-eye view of some

of the hills climbed and trails blazed in

my own struggles up the rugged mountain

England people. Both were school teach-

ers, and my father continued teaching for

a time after his marriage. In the early

seventies they removed to central Illinois

where they engaged in farming until my

father's health failed, due to a gun-shot

wound and to disease contracted in a prison camp in the Civil War.

were for me years of torture. I was the

oldest child and was therefore honored by

being my mother's helper in the home, for

which I was ever made fun of and tor-

mented. To be seen out was to be yelled

early school life was almost unbearable.

This kind of treatment continued until

I was some twelve years old. One time I

accidentally gave one of the boys a black eve. At another time I became so angry

that I knocked one of the boys down. A

few days later he caught me and under-

took to give me a good thrashing. In this

attempt, however, he failed and got a

good thrashing instead. This put an end

to all such troubles. I had won the gang's

A Start in the Town Band

bringing with him an old B-flat bass horn.

He had joined the town band. I had one

hrother four years younger than I, and

the sight of that big horn almost made our

boy-eyes pop out of our heads. How we

wanted to toot it! Father warned us se-

verely as to what would happen if we

meddled with it, but to further insure its

safety he hid the mouthpiece. The temp-

tation, however, was altogether too great

and I found a way to get at the horn.

also found his instruction book and soon

learned to play the scale without the

mouthpiece. All went gloriously for

time, but one day father caught me with it

But his surprise at my ability to play the

scale and play it without the mouthpiece

years old my father came home

ONE NIGHT when I was about twelve

respect and they kept their hands off.

and tickled until I was unconscious.

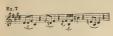
I was born in northern Ohio in the fall

'sixty-eight. My parents were New

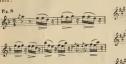
of achievement.

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The arrangement of these musical figures in a song so that they bear a logical relation to one another would seem to show that birds possess musical taste. To a musician it cannot seem mere chance that impelled a wood thrush I once heard through an entire season to arrange the musical figures of his song almost invari-



or the robin which had its nest in a shade tree in front of my home to incorporate so frequently in his song this fragment which sounds positively human in concep-



is struck the immutable laws of nature governing tone production set up sympathe harmonies. These same immutable Divide each into three parts. Part one of each, A word about Georges Thill, the circus regard—which may create caption choose the true and beautiful from among all possible tones, together three merely rounds off the part the day to American music-lovers in such wineses to Beethoweries recived interest in the artistic interpretation of small things. and beautiful way of arranging these a composer's standpoint, this indigo bantThose who like operatic arias should of common life," says Bekker in his hook and beautiful way of arranging these a composed's standarding the stores. Truly, birds love their music for song and the opening phrase of America and the herior performance that Aure- on the composer, "after a period of wrest its own sake as music and revel in the "do, because they are the same in con- liano Pertile, the leading tenor of La Scala, ling with great thoughts and emotions." beauty of the tones they sing. The spring struction, are similar, regardless of how gives of the Strons Song and the Narrative He refers to that period in which the mating season brings forth their songs, but different they sound. it is not entirely responsible for them. All tasks and other technicals of samples of sample and the samples and the samples and one of sample and the samples have the matting season in the section to the samples and the s

one of his fugues upside down it sounds began insuremaking. Just not would be can never the can never mechanical to our modern ears. Yet this have influenced our music we can never the other are Johnson's two arias from lower was closed." Lawrence Jarob Abmechanical to our modern ears. Yet this have influenced our music we can never the other are Johnson's two arias from lower was closed." Lawrence Jarob Abmechanical to our modern ears. Yet this have influenced our music we can never the other are Johnson's two arias from lower was closed." Lawrence Jarob Abmechanical to our modern ears. Yet his have influenced our music we can never the other are Johnson's two arias from lower was closed." Lawrence Jarob Abmechanical to our modern ears. Yet his have influenced our music we can never the other are Johnson's two arias from lower was closed." Lawrence Jarob Abmechanical to our modern ears. Yet his have influenced our music we can never the other are Johnson's two arias from lower was closed." Lawrence Jarob Abmechanical to our modern ears. Yet his have influenced our music we can never the other are Johnson's two arias from lower was closed." Lawrence Jarob Abmechanical to our modern ears. Yet his have influenced our music we can never the outer than the outer the other are Johnson's two arias from lower was closed." Lawrence Jarob Abmechanical to our modern ears. Yet have the outer the outer than the outer th eral inversion, perhaps, but inversion in the same Creator has given us each the cally sung by Bernardo de Muro on Vic-think of no theme which Beethevin insubstance, is an essential in the construction of even our modern compositions. When Chopin begins his Fifth Nocturne



and follows it immediately with



he is giving us an example of inversion in substance. Now birds, too, are true to this principle, furnishing another instance of the natural law of music composition flowing through their music. Among the robins I have heard, one always began his song this way:

a perfect example of inversion. A wood thrush sang these two figures:

6:1:01

always following the first with its inversion, and never with any other of the several figures that composed the song. Everyone has heard the cardinal's whistle, Oo-oo-oo-ect, sung with a rising inflection. But he is sure to follow this soon with a Tee-00-00-00, its perfect inversion with a descending inflection. Compare this indigo bunting song with the song America:



spring; but dogs only bark, cats meow, almost unconscious of them. But they Campo's graciously resilient singing of the poser's reactions to Nature, which are at largest unconscious of them. But they Campo's graciously resilient singing of the poser's reactions to Nature, which are at largest unconscious of them. But they Campo's graciously resilient singing of the poser's reactions to Nature, which are at largest unconscious of them. But they Campo's graciously resilient singing of the poser's reactions to Nature, which are at largest unconscious of them. But they Campo's graciously resilient singing of the poser's reactions to Nature, which are at largest unconscious of them. But they Campo's graciously resilient singing of the poser's reactions to Nature, which are at largest unconscious of them. But they Campo's graciously resilient singing of the poser's reactions to Nature, which are at largest unconscious of them. But they campo's graciously resilient singing of the poser's reactions to Nature, which are at largest unconscious of them. bray1

When Bach literally turns a theme in cone of his fugues upside down it sounds

were unconnectury a part of use truths, per rahpas, ages before we can and Gomes Genille di Coner from aspect of Nature," since to him they cone of his fugues upside down it sounds

becammasic-making. Just how much birds "Il Guarany" on Victor disc No. 4037. termediate world of the Romantic naturesame idea as to the way music should be tor record No. 1331. sung and created?

> that birds have occupied the place they spicious manner even though the wizardry Symphony. have through the centuries in the heart and of his leadership undeniably enhances the imagination of Man! To him they stand musical material which he offers. On Vicat the very gateway of Heaven itself, as tor discs Nos. 6994 and 7021 we find him

ing like a dove.

SELF-TEST OUESTIONS ON MR. MUMMA'S ARTICLE

1. How account for the similarity between humon and bird music? 2. What type of bird can produce har-

3. What element in birds' music usually tokes the place of chordal structure in men's nunsie?

4. What special effects seem to be de-noted by minor and mojor in bird music? 5. Give an example of inversion in a hird's song.

"With a person of any high degree of artistic feeling, a facility in ex temporizing will never be allowed to take the place of severe study in other more important kinds of music. Beautiful and interesting as it is to give free expression to the fantosies of the moment, this art is ephemeral and unsubstantiol. Too great an indulgence in it, to the exclusion of more solid stuff, would tend to moke of a musician an ineffective dreamer and .. No musical reputation has ever yet been built solely upon the foundation of a masterly ability in extemporization; something more enduring is required."—Frederick Kitchener.

Master Discs A DEPARTMENT OF REPRODUCED MUSIC By PETER HUGH REED

double album release of Carmen, that I was eager to reproduce in my Overwhich presents a coherent reproduction of time. Those who have been in Europe a vital and ingratating score, but one during Holy Week will recall that Easter without recitatives and with numerous ex-The interpretation, however, is religious fervor and pomp. traditional because it is sung by the composer's compatriots most of whom are assince the Centenary of 1927. Strange to sociated with the renowned Paris Opera. say, at that time the Victor Company issued The performance proves one of decision only four out of the mine symphonics, hence and accuracy, in which every artist does Koussevitzky's recent reading of the "Pashie port in said the control of the "Pash his part in a reliable manner. In fact, toral' or Sixth in Victor set No. M50, there would seem to be no stellar role that Perhaps this is an augury of others which stands forth in such a way as to submerge arc to follow. Let us hope so since two the minor parts—which is as it should be versions of each of this famous family can in recording. The only necessary criti- only help to foster discrimination among cism is an unfortunate speeding-up of cer- the many. Konssevitzky's reading is tain sections to get them within the timed quite in keeping with the pastoral qualities space of the record. The set is divided of this work. There is no exaggeration; into two albums of eight and seven records even the storm scene is treated with a soli laws seem to work through the little or- cach ends with an ascending group of Don Jose. Columbia has done well to in- comment from those who like more realganism of the bird, impelling him to notes, part two with a similar group of troduce one of the finest French tenors of ism. "The Pastoral Symplomy hears

These and other elements of similarity Both are well sung although in the Italian phony" were written.

Toscanini, the conducting genius, has Shepherd's Song in the last movem Surely it is not due to mere accident returned upon records, but in a hardly au- less it be the Hymn to Joy in the Ninth at the very gateway of received, and also was also also we find that time proclaims Shakespeare in leading the New York Philharmonic Or- A NOTHER Petroushka! This time Hark, hark! the lark of heaven's gote chestra through the Preludes to the Ist and 3rd Acts of "La Traviata," Verdi's Columbia set No. 109. But once again it and indeed the Bible itself in the passage: musical version of Dumas' "Lady of the is only a Suite arranged from the comand indeed the Bible fixer in the passage.

And, lo, the heavens were opened unto Camellias," and through Dukas' clever plete ballet that is offered, although this him, and he save the Spirit of God descend-schero. "The Sorcerer's Apprentice." time one containing much more of the The program of the latter concerns a sor- music. Stravinsky makes a great deal of cerer's mischievous apprentice who in his the dramatic qualities of his work thus master's absence speaks a magic word proving that the music is undeniably tied which sets a stick to work fetching water. up with the story of the ballet and hence apprentice not knowing the magic word to heard. Therefore those who have seen a f only to find the two parts doubling greatest pleasure from this set. It is ex-on the work. Frantic with fear, he cellently recorded.

High Easter," magnificently performed by lin Symphony on Odeon dise No. 5163. Stokowski and his famous Quaker Orches-tra on Vietor discs Nos. 7018-19. The composer used melodies of the Russian music library. Recently Columbia issued Church as a basis for this work to en- two albums, one containing the twenty hance its program. Of the latter he once eight Preludes and the other twelve se said "It is the legendary and heathen side lected Noeturnes. The former are played of the holiday, the transition from the by Robert Lortat, a French pianist. His gloomy and mysterious evening of Passion

O PERA AT home has been further Saturday to the unbridled pagan-religious advanced by Columbia's recent metro-making morn, of Economics

from "Lohengrin" on Victor disc No. 6904. "Third Symphony" and the "Fifth Sym-

troduces with such sheer delight as the

When the room becomes overflowed the more enjoyable when visualized as well as stop the stick's labor foolishly chops it in performance of the ballet should derive the

calls for the sorcerer who soon restores Two other orchestral discs of interest the sticks to order. Needless to add, and merit include Ravel's Pavane on the Toscanini makes the drama of this scherzo Death of a Royal Child coupled with a fox trot from his work A Child and the H'itcherics, (L'Enfant et les sortilèges,) played Philadelphia Orchestra by a French Symphony under Diero Coppolar Conding of interior orchestral recording of interest is Rimsky-Korsa- Overture to the "Elopment from the Seragkov's Overture, "The Russian Festival of lio," played by Dr. Weissmann and a Ber

(Continued on page 611)

How I Graduated as a Musical Bachelor at Fifty-nine

By Allison F. Barnard, A. B., B. M.

The Extraordinary Story of Unremitting Persistence by a Man Who Laughed at Obstacles

so overcame him that he entirely forgot then another, of the larger horns until I you can do that well without the mouth-He presently bought a cornet for me, and the band. was very soon playing "as big as life" in the town band.

A Start on the Organ

WE NEVER had either an organ or a piano in our home until I was old enough to buy one from my own earnings. Our horns were our only instruments. There was a reed organ in our old church, however, and I became greatly interested in it and longed to learn to play it. conragement to some struggler, be he in order to get at the organ I secured

the job of janitor of the church, boy as I was. True, I could not take lessons and there were no teachers there, anyway. But I had learned to read the notes through playing the cornet and I asked around until I found out where middle-C was located on the organ. With this as a starting point, I got a hymn book, found Old Hundred, picked out the soprano part and then the alto and worked at them until I could play both parts together. Then I

at all, I just must know the notes. at. "Girl-boy! Mamma's baby! Tied to mother's apron strings!" I was often and thrown into the creek. At other times was chased, stoned and beaten. My career as a cornetist. As soon as my lip my fingers intact, which was more than did was well enough I began to play first one, many others. Many a time I was thrown down, sat upon

his promise of correction and said, "If was able to play any of them. During piece, take the mouthpiece and play on." net and soon began to play it regularly in while other youngsters were taken in.

My First Work

ATE IN my thirtcenth year I was taken out of school and put to work firing in an old flour mill in which my father worked. At that time I was an exceedingly happy boy for I fairly hated school; but I loved music passionately. After a few years when we had moved to a large eity and father had become master mechanic in a large manufacturing concern, I also found employment there, learning the machinist's trade and doing some tool making as well. I studied music some during this time and read a great

My First Organ

A FTER WE had moved to the city and I had found a regular job, I bought a second-hand organ and paid for it by small monthly payments out of my own took the bass and tenor parts and worked earnings. I worked hard on this old organ them out likewise with my left hand. Hav- but as yet took no lessons. After the organ ing learned both hands separately, the next was paid for I turned it back as a part task was to get both hands to work to- payment on a piano and paid for the piano Those so-called charming years of child-hood, instead of being years of charm, gether. This I finally accomplished. In as I had the organ. I then began to take this manner I learned a good many of the lessons. During this time I worked in the old hymns long before I had opportunity shop ten hours a day, for which I received to take lessons. I would not play by car seventy-five cents a day. I went to night school three nights a week, took piano les-One cold October morning, when I was sons and practiced between times after getplaying in the small town band for a ting home from night school. Perhaps funeral, we were marching up the street. did not take eare of my hands those days In maneuvering to get out of the way of But one thing is certain-my mother did down and pounded, stripped of my clothes an old-fashioned horse-car, one of the not have to drive me to wash my hands as players marching in front of me backed I have seen some boys driven since. up against the bell of my cornet and ent imagine I really thought more of my fingers my lip seriously. Right there ended my than I did of my head. And I saved all of

My First Choir Experience

WHEN WE lived in the small town I was put out of the town choral society This hurt me greatly, as I was passionately fond of music and wanted to learn to sing. They were preparing to give the cantata, "Queen Esther," and I did so want to be in it with the rest of the crowd, but the director would not have it that way.

After moving to the city we attended a church where there was a pipe organ and a choir of some thirty singers. I at once made the acquaintance of a number of the singers and gave them all sorts of hints as to my wanting to join the choir. But these hints brought forth no invitations. I would go to the church building on choir nights and listen to the singing from the outside Then I ventured a little nearer and went inside, but would keep in the dark so they would not see me. This went on for some time. One night a strange spasm of courage overcame me and I climbed around behind the organ, erept on my hands and knees up behind one of the bass singers and looked over his shoulder at the music. Just before dismissal I slipped out as I had entered. I did this for several weeks, and one night when there was a vacant chair I ventured to take it and sat throughout the rehearsal. Still no invitation to come again; but I was encouraged since I was not told to "stay out."

After some weeks of this sort of work, one Sunday morning I went early to the church and hid on the stairs leading up to the "choir loft" as they called it. When the choir came marching past me, I slipped in behind one of the men and took a seat with the rest of them. This gave me a good fright, and I wished myself out, but there I was and I could not get out without making a greater display than by sitting still. So I kept my place. I was not even then invited to return, but still I was not told to stay away. So I kept on going and after a while I was considered a regular member. This, my first choir experience, was wholly voluntary on my part. I wanted to learn to sing and I simply stuck

A PROUD RECORD

The degree, Bachelor of Music, was conferred upon Allison F. Barnard, who also received his B. A. this year. Mr. Barnard, who received his college diploma at the same time one of his sons, the youngest of his six children, fluished high school, is one of the most interesting Macalester students. He has been studying for forty-three years. This year at Macalester was his first in school since, at the age of thirteen, he preferred to work in a factory rather than continue in school. Shortly afterwards, he discovered that his attitude had been mistaken, and began a long course of study, which, ofter forty and more years, led to a college degree-two degrees, rather, one in music and

During those years Mr. Barnard studied music, accounting, theology, and other subjects; he was married, taught music, served as accountont for a large manufacturing company; attended night schools—sometimes as teacher, some-times as student; reod theology while riding from his home in a suburb of Chicago back and forth to his work as an accountant; he has preached in var

When he was appointed musical director of the Junior College of Wessington Springs, South Dakota, he attended classes there until he had completed the

Coming to Macalester to carn the Bachelor of Music Degree that would enoble him to hold o position as director of a conservatory, he found that he had enough academic credits to allow him to receive his B. A. by carrying one or two extra courses. This he did. receiving no grade below "B", and several above this mark .- THE MACALESTER COLLEGE BULLETIN.

A Keen Disappointment

DURING the time I was working in the shon I became very much interested in the local Y. M. C. A. The General Secretary took great interest in me and helped me very much both in my night school work and in my music. After a time he left the Y. M. C. A. and bought out one of the city papers. He asked me to work for him and promised to see me through high school. If ever a boy was wild with delight over any prospect, that boy was I, for I was now most eager to get back into school. But, "There's many a slip 'twixt the cup and the lip." Father thought differently, and I did not go to the newspaper office nor did I go to high school.

Sent to Oberlin

MANY DISAPPOINTMENTS, long hours of hard work, difficulties in trying to study, together with an unfortunate church affair had not encouraged me to walk just as a boy should walk. I got in with questionable companions, began to frequent pool halls and saloons. My father morning my caperities for music and fearnational Harvester Company, I began to
ing the entrouse of my then present course break under the strain of the unusual load
most of the cooking after being and mending,
of even greater possibilities.

The New Vision

The New Vision a little money saved, which, added to what car letween my home and the office. I trying experience one of those long, weary, father many saven, which, among to what car retween my home and the office. I trying experience, one or most male states from the care father provided for me together with what taught pinnor two mights a week. I gave steep and rauged hills of life upon which I was able to carn in Oberia by waiting one night each week in a slum mission. My many an otherwise strong-hearted one size.

it. My outlook had been entirely changed the outlook was dark and gloomy but and enlarged, and this new conception did mildly expresses it. I did not want to recompletely change the whole trend of my turn to the office. Really, I was sick and after life. Soon I was playing the organ unable to work. What to do I did not in church. Later I saug in a church kow. I was completely bewildered. Kind quartet. I began to teach piano a little, friends, however, came to my relief. They I returned to night school and took a posi- took my children for a short while and I tion in the office of a wholesale house and returned to my parents for a much needed continued studying music under worthy private teachers. private teachers.

After some years of this kind of work I went to Chicago, married and secured a position in the purchasing department of the old McCormick Harvester Company (later The International Harvester Company). During most of these years I continued my music study under private teachers, sang in church and took a numher of correspondence courses.

learned so much incorrectly. I became the two weeks following the Fourth. We I continued to teach privately and took most discouraged and accomplished but sent our children to relatives and friends a number of correspondence courses in little. No one seemed to take any partien- for their outing. My wife chose to remain grammar, rhetoric, literature, mathematics intic. No one seemed to take any particus. To mer outing. My write chose to remain grammar, the constraint of the high me constraint of the highest in me or to help me to adjust home and kept one of the children for com- and Latin, all of which applied on high College and registered for work to finish myself until, in my second year, one of the pany, I went to visit my parents, but, after school credits. teachers began to take some interest in me. being with them just three days, I received During a pastorate in St. Paul, Minne-But the discouragements together with fi- a telegram to come home at once as my sota. I took up work in the Music Denancial strain caused me to return home wife was ill. I reached home on Friday partment of Macalester College under my nd to the shop.

Make the shop in the shop exertness, spatier for the close, It was a monita from the effects of which she soon ing that year, 1924-24, I gathered up the fortunes one. I had received a new vision passed away. Such a yeastion! Tired fag ends of my previous music study and passed away. Such a yeastion! Tired fag ends of my previous music study and the the work. So I plunged into distance, I saw my ideal, could! Dut attain in otherless children to care for! To say after I remarried.

It, My outlook had been entirely choused it is not a superior of the could of the year in victors.

Home-Making Anew

knowing my cagerness for music and fear-national Harvester Company, I began to somehow, looking after the children, doing new hill reached, I was given a new vision ing the outcome of my then present course.

FIRED AS I was with new enthusiasm over having secured my Conservatory diploma and graduated from Junior College, I became determined to secure the on tables in a bearing ball, enabled use to wife was not strong and i rigit all 1 could spend two years there.

Oberful presented an entirely new life to a wife was not strong and i rigit all 1 could be to help her in her many duties. Usually be not each singing, traveled some to the property of the presented an entirely new life to a wife was not strong and i rigit all 1 could to the pher in her many duties. Usually be not each singing, traveled some tacking and singing, traveled some tacking and singing, traveled Backelor of Music degree at all baards. I had conquered thus far despite as an example of the part of the presented for the part of t solicitations of my old friend, Harry Phillips, now deceased, I returned to Macalester after I had registered I was informed by the College Registrar that, if I cared to do a little extra work in the college department. I might secure my Baccalaureate degree as well as the Music Bachelor's de-

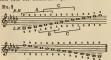
Wessington Springs Junior College uine-year-old lad with gray hair and touched AFTER graduating from the Macalester by many vicissitudes associating with College Conservatory, Mrs. Barnard under-graduates of all types, as one exand I were offered the Music Department pressed it, "Old and new fashioned, bohbed of the Junior College at Wessington and unbobbed, restless, pushing, spirited, Springs, South Dakota, Mrs. Barnard took contented, easy-going and tame, bright, wise charge of the piano department and I the and otherwise, all together in class-room charge of the piano department and i the and outerwise, an togetiner if class-room vocal department, with the choral work of and campus, chapel and lail, band-room the sehool, and the department of public and recital." Here were some of the school music. Mrs. Barnard had secured her Music down, but the earnest, zealous and insistent AFTER a number of weeks with my Bachelor's degree somewars previous and chopper never knows "Stop" until his tree parents, I returned to our old home in had also studied abroad for several years, is felled. I, therefore, grasped the axe - parents a returned work on tone on the man also studed abroad to several years, is when a street, a decrease gas and subserved the children bone. We spent three years at Messington with determination, wideled it with zest. again. It was a serious problem. The Springs, We found that the music work took the extra work, brought the old tree again. It was a serious problem. The Springs. We found that the misse work most use extra work, such as desired missed their mother sadly. We there was not very heavy so I enrolled as down and from its throughout the ball left the full force of the old saying, a student in the college department and bapter for the consequence of the college department and bapter for the consequence of the college department and bapter for the college department a came the opportunity to put into full use regular course, passed the entrance exam- came the Baccalaureate degree with an Dark Days

Came the opportunity to put into tall use regular course, passed the entrance examinate orgere with an all I bad learned in my boyhood days with ination and graduated white entrying my average grade of B-plus. Thus did I win to make the properties of the properties of the mass department. A mighty over many a hardship and tribulation with in beging some ten years with the Interior in helping care for the children. I managed, classin had been crossed. The summit of a a shout of victory at my achievement.

Building Scale Gechnic

By PAUL I. CRESTON

Beauting in mind that a chain is as hand. Each of these parts is repeated an strong as its weakest link, let us apply octave higher and also in reverse order this truth to the "chain" of tones which when descending; that is, the hand or comprise the musical scale. The qualities of a good scale are evenness and clearness, of left to right. and the obstacles to acquiring these quali- Ex.2 ties are the difficulty of passing the hand over the thumb and that of passing the thumb under the hand. Therefore, if these two parts are made perfect, the whole scale will be perfect. As an example, let us take the scale of G-flat major in two octaves, one which frightens many a pupil, and find the constituent parts of it:



Parts A and C give practice in passing the hand over the thumb. B and D give

Then we combine part A with part B. practice in passing the thumb under the part B with part C, and so forth:



For parts B and D, the following:



Each exercise should be mastered before After each part and connection is made proceeding to the next. One scale a day stronger, then the actual building begins, practiced in this way will bring good results in a short time. This building process is a systematic way of perfecting

Virtue is our favorite flower, Music is the perfume of that flower,—Chinese Epi-gram of 2500 Years Ago.

Half of the victory of success in music study lies in careful preparation. If you are now ready to begin your musical work promptly, waste no time. September first will be here before we know it

The Pianist in the Patent Office

Odd Mechanical Contrivances Designed to Help Pianists

By IOSEPH ROSSMAN

WE ARE living in an age of great inventions. During the last hundred years man has harnessed the untamed forces of nature and put them to useful work by means of ingenious machines. The electric motor, the aeroplane, of its length. This bar held along the the radio, the telephone, the automobile. are but a few of the achievements which hand to assume and hold the arched posthave changed radically our manner of liv- tion so essential to good execution. Since ing. Some of the machines, such as the the bar does not extend as far as the first player piano, seem almost human in joints of the fingers, these are left pertheir performance.

THE ETUDE

However, in spite of our wonderful inventions and advancement in science, the ent No. 627,646) piano student to-day must go through the same tedious training that his forefathers had to undergo. The human body can learn and acquire habits, but unfortunately these acquired habits are not passed on to succeeding generations by heredity. In playing the piano, to mention a few difficulties, the arms must be trained to assume a correct position. The fingers must be held in the properly curved manner and move in their correct paths. The wrists must be kept at the proper level.

Our inventors have not forgotten our struggling piano students and have tried to help them with many contrivances which have been patented. A few of these devices which are very interesting will be

One inventor (patent No. 653,814)



states that a device is designed whereby the piano player is forced to keep the effected by assisting and to some extent be exerted in order to keep the hands conthe wrist and the elbow, a band, preferably an elastic band which will stretch to fit any circumference of arm. From this band a second band, also clastic, extends around the arm to the side of the thumb, then over the back of the hand, to be hooked finally to a contrivance placed around the hand at the side of the little

Another inventor (patent No. 1,092,173)



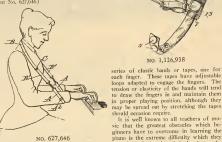
No. 1,092,173

felt and curved inwardly in the direction perforated plate carried by the band, a

The publisher of THE ETUDE MUSIC MAGAZINE cannot attempt to give further information about the inventions mentioned in this article. Nor can they supply any of the inventions. Readers who are interested should refer all inquiries to the United States Patent Office, Washington, D. C.

back of the hand and wrist causes the feetly free,

An arm support for piano pupils (pat-



consists of a strap or band freely hanging over the shoulders of the pupil and suspending at its ends pendent portions supplied with wristbands for supporting the arms. By this means the forearm and wrist is held in the proper position for fingering the piano, and sufficient freedom hands always steadily in the correct posi- is likewise given the player to reach contion without, however, being in any way veniently all the parts of the keyboard impeded in his movements. This is and to hold the hands and wrists in a correct position at all points. A correct posireplacing the muscular power which must tion can thereby soon be acquired without cramping the pupil or causing undue tinuously in the correct position. For this fatigue. The lengths of the pendent suppurpose there is placed around the forearm, approximately in the middle between to release the arms of the pupil, when a pause occurs, the wristbands may be readily removed from the pendent supports.

he properly performed.

keyboard on a rod.

In order to avoid rubbing the wrists on

the bar a slidable rest for each hand has

been provided as shown in patents 6,558

and 173,205. These hand rests supporting

the wrists can be readily moved along the

Also there is provided a finger exercis-

ing device which consists of a rod to which

a series of gum elastic, wire or other

In the playing of the piano it is essential, in order to get a sharp clear tone, that the hammer strike the tone emitting device or string a quick blow. This can be done only by giving the finger key connected to the hammer a quick, hammerlike blow. To give the key such a blow it is desirable to have the fingers slightly bent so that their extreme tips may strike the key. It is the tendency of pianists, especially of pupils or learners, straighten out the fingers with the result that the keys are struck with the front of the finger tips, making sharp, hammerblows impossible. In patent No.



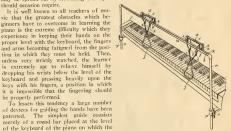
there is provided a finger trainer consisting of a wrist band and, adjustably conprovides a rigid bar of wood covered with nected thereto, preferably by means of a

These springs are sufficiently flexible and elastic to allow the fingers of the performer which are attached to them to strike the keys by the exertion of a little

AUGUST 1929 Page 577



force and then, when the force is relaxed suddenly, draw them up again. Each finger of the performer is provided with a leather sleeve having a ring on its upper series of clastic bands or tapes, one for side to which springs of uniform strength series of clastic hands or tapes, one for each finger. These tapes have adjustable cloops adapted to engage the fingers. The tension or elasticity of the hands will tend to draw the fingers in and maintain them in striking a clear and distinct note. Morein proper playing position, although they over one finger can derive no aid from may be spread out by stretching the tapes the other. By exercising the fingers in

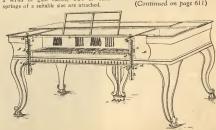


NO. 679,288

these springs they acquire a strength, free dom and independence of action, as well as equality in power.

In another patent (No. 679,288) a hand guide is provided to raise or lower automatically the level of the pupil's hand when he moves it from the white to the black keys or from the black to the white.

(Continued on page 611)



NO. 173,205

Page 578 AUGUST 1929

THE ETUDE







九月二十二日(土)年获士時間會

プログラム 1. 月 発『魔 の 立 祭』(ロサムンア)

パナトシソロ … シモナー氏

2. 掲 場 い オーケストラ信奏 4.10 ロ. 老人の歌曲 八水油に

3、 思朝的文誉第 … 第四. 一级调 アクアス エレト … アレグログィヴァテエ アンタンテ

4 選 解 合 明 … オークストラ作奏 が 野(ロリムシンより) 作品工士会 袋肉 別年合唱 … 大阪アミシュナショール

FACSIMILE OF SCHUBERT PROGRAM PRESENTED IN JAPAN BY THE TAKARADZUKA SYM-PHONY SOCIETY-SEE TRANSLATION GIVEN OPPOSITE

**A LL THE world loves a tune," as the box office gives such eloqued:

A LL THE world loves a tune," as the box office gives such eloqued:

It is because of these very qualities that the recent eleberation of the centerary of the theory and center gives the tree recent eleberation of the centerary of the went expect from our Japanese friends cidental system of musical tondity and normalized with the melodies that have been summarized that the dependent of the centerary of the dependent of the centerary of the c

The Universal Schubert

write a "tune." Even the Ro-mans had learned this, for did sympathetic zeal to do honor to not one of their most illustrious the memory of the one who had men exclaim: "Let me write the left such an inestimable heritage songs of a nation and I care not for the enriching of the soul culwho writes its laws." ture of all ages to come.

Schubert, of all the masters, One of the most significant exwho writes its laws."

had one of the most inexhaust- hibitions of this spirit was the ible springs of spontaneous mel-ody. Melody flowed from his eerts given by the Takaradzuka fancy with all the freedom and Symphony Society, under the dirancy with all the irrection and the rection of Joseph Laska, in the woodland bird. His themes have the rection of Joseph Laska, in the woodland bird. His themes have Takaradzuka (Japan) Gran nd that eternal and universal charm Theater. The ardor of this which awakes a responsive note group of musicians of "The in the common heart offs to hotten and the state of the ity. They sing themselves. They them to present a group of proare folk music idealized and grams of which we herewith re-glorified. They are the expres-produce one, both in the original sion of a simple and sincere Japanese and in an English nature, pouring out the joys and translation, and of which any passions of its heart through the nation, with a much longer ac-medium of varied tones and quaintance with the occidental rhythms.

system, might well be proud.

ONE OF THE SCHUBERT PROGRAMS PRESENTED BY THE TAKARADZUKA SYMPHONY SOCIETY THIS IS A TRANSLATION OF THE PAGE PRINTED ON THE LEFT

THE FIRST SCHUBERT CONCERT

Takaradzuka Grand Theater

SATURDAY, 22nd SEPTEMBER, 1928

Program

1. Overture to the Magle Harp (Resamonde)

a. My Abode..., Orchestration Laska b. Old Man's Song, Orchestration Reger

c. To the Infinite . . Orchestration Mottle

Adagio molto.......Allegro vivae

Mennetto Allegro vivac-

Chorns of the Shepherds
(Rosamonde), Op. 26, No. 1
Mixed Chorus..... Osaka Mixed Choic

with Orchestra Accommuniment

Barltone Eolo Dr. L. Lorchner

2. Songs with Orchestra Accompaniment

3. Tragic Symphony No. 4, in C minor

4. Mixed Chorus

tic achievements of their past, thus adding a sing turn all the use of love state one who can ody had permeated the consciousness of Japan has taken the lead among the fresh note to the world's musical culture.

"O imagination! Man's greatest treasure, inexhaustible source at which both art and learning come to drink! O remain with us!"

-Schubert.



"O Mozart, immortal Mozart, how many, how infinitely many inspiring suggestions of a finer, better life have you left in our souls!"

-Schubert

AUGUST 1929 Page 579 THE ETUDE

VISUAL HISTORY SERIES: No.2 THIRTY GREAT OPERA COMPOSERS



Opera—that curious mongrel creation commenced by Peri, reformed by Gluck, and transformed by Il agmer—is to-day more popular than ever before. America is especially avid for this form of musical and dramatic art, and Ameri-can composers are engetyl attempting to create operus which shall take rank with the best of the Italian, French and can composers are eagerly attempting to create operas winter such take rank with the vest of the runtian, treated and German works in this form. In this country opera is too often used as an occasion for mere social display; but that is investables. Society desperate efforts to amuse itself are perhaps the cause of this. The real beauty and significance of "Tristan and Isolde," of "La Tosca" and of "Don Giovanni," will always find a true response in the hearts of those who love romance and loveliness.

or more cone more remance and novements.

Here is the second of the "Usual History Series." It portrays the life-span of thirty of the greatest opera composers. The same prefutory remarks which appeared at the head of the previous chart apply in this case.



GIACOMO PUCCINI

WOLFGANG AMADEUS MOZART

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The interest in opera in America is growing remarkably. The continent of Europe, by heavy government subsidies, has made opera especially popular with the people. In America its progress has depended largely upon private enterprise; but new patrons of this art are arising continually; and the operatic future of America is especially bright.

TEACHER UPON QUESTIONS

PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT

TECHNICAL PROBLEMS PER-

THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BE-

LONG TO THE "OURSTIONS

AND ANSWERS DEPART

MENT." FULL NAME AND

THE ETUDE

in his own words.

NATIVE of France, Mr. Alfred

Barthel, received his musical educa-

tion at the Conservatories of Dijon

and Paris, and graduated from the Paris

Conservatory, winning the first prize. He

explains his choice of instrument and career

that went wrong in the neighborhood was blamed on me. My parents were worried,

grief-stricken, frantic. They didn't know

what to do with me; finally they decided

they'd send me to sea. It was a custom

to send young boys to ships, and in this

on, 'You might try the oboe.'

way they thought I would learn discipline. But on the very day I was to go to make

"I was so mischievous that everything

The Teachers' Round Table Conducted by

PROF. CLARENCE G. HAMILTON, M. A. PROFESSOR OF PIANOPORTE PLAYING, WELLESLEY COLLEGE



Striking Notes Together When playing one or more notes in each hand my little pupil has dif-ferilty in striking with the two hands together. Please suggest a way for overcoming this difficulty. —W. S.

This trouble generally takes the form of playing the left-hand note just before that in the right hand-the two brain impulses not working together. Try having the pupil play in the opposite way, with the right-hand note just ahead of that in the left hand. This may help him to get control of the situation. Afterwards, let means, for, treated properly, the pedal can him play each pair of notes together four. eight or more times, until they are struck squarely in unison. Then, in playing the passage continuously, stop him whenever instant that the next chord sounds. a pair of notes is sounded somewhat 'criss-cross" and have him repeat it until the desired effect is secured.

Early Materials

L have a min-cent-old pupil who began studying plane a year ago. A should not have middled Mathews (1998) and the study of training, definitions and elementary much labtory driving by two half-hour lessons a week and am extremely eareful of her time, phrasing and the control of the control of

The course which you outline seems well fitted to give the pupil an excellent foun-the Second Yeor Study Book, by Arnoldo dation. Considering the other materials which you use at the same time, the advancement in Mathews' book is satisfac-There is plenty of time to go on

with the harmony in her next year's work I'm glad that you stress the important item of ear-training. I suggest that you alternate this item with sight-reading at every other lesson, especially in the form of duets. Begin cach lesson with a few minutes' drill on purely technical exercises.

As to the question of prices, one has to be guided by what is charged by other teachers in the same community. Remember, however, that lessons are generally valued at the price paid for them, and advance your fees as soon as you get a class large enough to warrant it. We teachers are, as a rule, poorly paid, in comparison with the prices charged in other professions.

Legato and Staccato (1) In playing these chords legate should one change the fingers, or use the pedal?





640 6:1 1 1 1 1 1 1 1 1 1 how should the staccato marks be interpreted? Should the whole notes be played as though each one were a balf note, followed by a half rest?— 121.1

(1) I should use the pedal, by all marked above, depress the pedal just after

(2) With Beethoven, the staccato mark signifies emphasis more than shortness. The marks which you quote were not has to learn, your impressionable pupil legro, Op. 70, for piano and he given by Beethoven himself, but were evidently finds it easier and more natural evidently introduced by an editor on the to play from ear than from the notes. So above principle; hence, I should give each don't often play her music for her in adnote almost, but not quite, its whole value, vance but plan her practice so that she

Early Studies

Revently I had come to me from another a twelve-year-old price to the control of the control of

Twelve Piano Etndes for Young Students by Mathilde Bilbro is a melodious

Planning a Career

THATTHING A CATCET

I have taken lessons for eight
years and out play the 'ecle and a
para and out play the 'ecle and a
plane. An working to give a rectial
in June, with the following poorent
in June, with the following poorent
in June
Chopis, Waltzes Nos. 11 and 13;
Ruhnistein, Acaccanic defence; Posteres, Sonta, not yet chosen.

My morther will play two curvet
in the property of the property of the
My morther hand the property of the
property of the property of the
All practice about an hour and a
holf on whool days, about there
day, is this sufficient? How can 1
get plane pupils. I am fourteen,
My amitting is to be a nucle supervisor in the public schois. Is

It seems to me that you have accomplished much for your years, and that, with your willingness to work, you should win success. You are practicing quite

enough for a girl in school. The program which you propose is rather short-but this is an error in the right direction. I suggest that you begin with the sonata. Mozart's Sonata in A major (which starts with a theme and variations), or Beethoven's Op. 14, No. would be well adapted for this number. should end the program with something bright and attractive, such as MacDowell's

There is no objection to your starting to teach, if you can get your own teacher to guide you in respect to what materials use and how to conduct the lessons. Tell your friends of your desire and perhaps they will aid you to find pupils. Or- 11. Schumann, Concerto Op. 54, in A dinarily no certificate is required.

There is a large field for music superwork requires special courses of study. You might eventually take one of the summer courses which are offered by various institutions as preparation.

Playing by Ear

What would you recommend for a beginner who memorizes her exercises and plees and who watches her hands lusteed of the music; I play them over for her hefore she practices them. Do you think this makes any difference? If it is simply a catchy tune which she clarinet, also Schumann's Adon

as suggested above, at the same time making it distinct and emphatic.

really has to read the notes.

One way to accomplish this is to leave

her practice the part for each hand sep-Then, when she puts the hands together, let her learn first the last measure of the composition, then the next to the last and so on to the beginning. When she brings to you the prepared lesson, pick out certain measures or groups of measures here and there before having her play the piece through consecutively.

dren's Friend, Op. 87.

Piano Concertos

Please advise me as to the names of a dozen or so of the best liked, not too difficult piano concertos, es-pecially those of the old masters, giving the names in the order of di-licuity, commencing with the Icast difficult. Also, do you know of any ensemble numbers of wind instruments with piano?

O. C. A concerto is a form of music which, from its very nature, involves considerable those of more complexity.

The ones least familiar are those by ones. Moscheles and Weber, both of which, howHence the thoughtful player will not

1. Mozart, Concerto in D minor. 2. Mozart, Concerto in E flot major

Hummel, Concerto Op. 85, in A minor. Moscheles, Concerto No. 3, in G minor, Weber, Concerto Op. 11, in C major. Mendelssohn, Concerto Op. 25, in G

9. Hiller, Concerto Op. 69, in F sharp

ADDRESS MUST ACCOMPANT 10. Grieg, Concerto Op. 16, in A minor.

12. Liszt, Concerto No. 1, in 13 flat major. There is a large field for music super-vision in public schools, although such work requires special courses of study. Second Concerto, Mendelssohn's Second Second Concerto, Mendelssohn's Second Del Para Second Concerto, Mendelssohn's Second Conce Concerto, his Rondo Brillante, Op. 79, as

> Compositions for piano and wind instruments are not easy to find. Perhaps the most available and interesting example is Beethoven's Ouintel, Or. 16 oboe, clarinet, bassoon and ho are compositions for piano and single wind instruments, notably for flute. Here may be mentioned Schumann's Three Romances, Op. 49, for piano and oboe clarinet. Weber's Grand Duo, Op. 48, for piano and

The Question of Fingering

How should one finger the band part of measure 20 in Me sohn's Duetto, from his "Songs out Words?" In my edition to on the third count is fingere Why not use the lifth in the

why not use places of which the finger-lar seems unaccountable. I do not see why it is not simplified. Are there any fixed principles in diager-

reason why the fifth finger cannot well Cultivate as soon as possible her sight. be put directly on the Bb is because the reading, heginning with very simple ma-terials, such as Wohlfart's Musical Chil-stems point upward) should be absolutely legato. I suggest the following fingering which makes this legato possible at the end of the phrase by lapping the fourth under the third finger, in passing from



Unfortunately there are but few fixed principles for piano fingering, so that different editions of the same classic are seldom exactly alike. In fact an editor difficulty. In the following list, however, rather prides himself on discovering a new the first concertos are based on familiar means of manipulating a complex passage technical materials in the way of scales Often, indeed, it is impossible to find a and arpeggios and should fall in about the fugering that is suited to hands of all sixth grade, from whence we advance to sizes and shapes, since long fingers must naturally be treated differently from short

ever, are well worth study, and are pub- trust implicitly to any given fingerings but will test them (1) by the evident sense and phrasing of a given passage, 3. Beethoven, Concerto No. 1, Op. 15, in C adapted to his own hands. If he can thus 4. Beethoven, Concerto No. 3, Op. 37, in gering, why not adopt it? discover an easier and more effective in-

Gold Stars—Raising Fingers

In one of my plano pupils' exer-cise books I saw gold stars placed-there by a former teacher to desig-nate that these purel, as should like had been well played. I should like to ask if you know where I could (Continued on page 612)

DEPARTMENT OF

BANDS AND ORCHESTRAS

Conducted Monthly By VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

The Oboe By ALFRED BARTHEL

making the reeds. Instruments from Ara- ranges from Bo to G alt; it has fourteen stay home. That broke up the entire plan. Then a neighbor suggested that since bia, and the Africa, China, and even Italy keys, two of which having additional my parents didn't know what else to try are preserved in the Victoria and Albert branches increase the number to sixteen;

they might try giving me music lessons.
"But what sort of music lesson?" asked vention of the oboc. Specimens have been a certainty of tone throughout, which enfound in the crudest forms imaginable, but ables the performer to produce the upper 'He has no talent for music; he no talent for anything but mischief." d the neighbor, who himself played a me to the music master at the Dijon Conthe same period. The oboe as it is known instrument maker, Triebert, with whom he ervatory. But the music master shook his now is the outcome of a gradual differen- was in constant correspondence. tiation of its original characteristics, aclead and said, 'No, he hasn't the lips or hands. He'll never make a musician, centuated by the polish given to a particu-my parents insisting that it wouldn't lar member of a family of instruments. hands. He'll never make a musician.'

A Varied Career

transition as has the ohoe, particularly in

Many endeavors have been made to im-

prove the tone and fingering of the oboe.

its mechanism.

there is no woodwind instrument

my harm to try, I was put to it.' of the finest players in France.

was sent to Paris. In his eighteen fore in D, but, as the notes sound as written's residence in Paris, Mr. Barthel was number of the leading orchestras (Coars he was first oboe at the Theatre Na- blows the octave. ences, Arts et Belles-lettres of France, an arrangement was long an established fea-

Mr. Barthel returned to Paris at the the end of the seventeenth century, two close of the thirteenth season, with the full new keys were introduced, one giving C expectation of remaining there the remain- and the other Eb. In 1727 Gerard Hoffder of his life. His one year of work mann of Rastenburg added the keys of with the Chicago Orchestra, however, had G2 and A2. It was in the nineteenth censtand; at the beginning of the Fourteenth present exactness and value. The method Season he was again in his old seat in the by Sellner, published in 1825 at Vienna,

During his orchestral life this artist has G#, A#, C and also an octave key. been many times soloist. In 1908 he played the concerto for oboe written by a French woman, Vicomtesse de Grandval. He was again soloist in 1910, 1915, 1916, and 1917 with the Chicago Symphony Orchestra.

In 1928, he organized the Chicago Woodwind Ensemble which made its début here in Chicago. In October, 1928, he opened the Barthel School of Music, which has the distinction of being the only woodwind school of its kind in the vicinity, and probably in the United States-Entror's Note.)

the oboe in its original form is of the the fine quality of its tone in its natural and size of the reed can be regulated as unit of scuipatrs and pannings of site at, parret, at once a unstinguished ar-ametern Greece and Egypt and specimens tist and attitude and injections mechanic, who devoted an error arising not from any fault in prayerful, exclusive, however, of "whin-may, be found in the larger museums of a long arduous professional life solely to the making but from the quality of the ing" effect. Europe. It is believed that the straws the improvement of his favorite instru- cane itself,

parameteris I got the mumps and had to found with them were probably used in ment. The compass of this instrument from the greater length of the bell (a No definite date can be given for the in- late improvement) the instrument derives these may be contrasted with types of notes, such as E and F above the lines, high workmanship and excellent design, with greater accurateness. In his task, which were discovered at approximately Barret was ably seconded by the French

Trial and Error

ar member of a family of instruments. The orchestral oboe as it is now makes $I_{Mr.\ F.\ Loree}$, the father of Mr. L. Today this is all only a memory, but the the sound of D when the six finger-holes Loree, the actual maker of the famous who was given obee instruction to cure of his hadness eventually turned into opening the aperture in succession the scale with Mr. F. Loree and, during my years of D major is produced as on the flute. of studies at the Paris Conservatory under of the mess pages in Figure 1, was a better known as use English noith, was in my famous teacher, Georges Gillet, was a better known as use English noith, was in the spacing of the finger holes. Formerly witness to the collaboration of these two men to whom we oboe players of today In shape the oboe is conical, graduated owe so much. Regularly two or three to the learning of the stand others). For six from reed to bell, and it therefore over-times a week accompanying Mr. Gillet to the Loree shop, I saw hundreds and hun-Sours he was first once at the *industre Au*. In order to lessen the difficulty of fingerbroad & TOpero Comigue and at the Soline & Concert du Conservatoire. He find the semitiones, the third and fourth
learned that the addition of the low Bb to
was engaged as first oloe for the Chiego
fine-robics were formerly made doubte.

He cange of the obse was not for the use Symphony Orchestra in 1903, in which That is to say, instead of one regular hole, of that special note, although we find it position he has given twenty-six years of two small ones were placed side by side in written in some modern compositions; it ervice. In 1907 Mr. Barthel was awarded each case, one or both of which could be was made for the decided improvement i a silver medal by the Academic des Sci- covered by the finger. But, although this effected on the emission of the notes of the upper register-high D. Ds, E, and F. award seldom granted to an instrumen- ture, the necessity for it has passed away beside giving a fuller tone to the whole with the modern methods of key-work. By instrument and cutting down on the over-

nasal tone of the former model. Credit must be given to Georges Gillet for the latest improvement on the conservatory system of oboe-the covered finger holes, easier technic and improvement in opened up attractions he could not withplaying every trill in time.

To exemplify the everlasting work of describes keys producing C, C#, D#, F, F#, Gillet on the modern oboe, how many know that the little key on the lower joint for the trill of C and Db is the outcome of one-time impossible figure in the opera "Le Roi d'Ys" of E. Lalo? 1TH THE exception of the flute

The mechanism, however, is not the only which has gone through such a period of feature of the oboe which has gone through a period of alteration and modification in the last thirty years. The soundproducer or reed is also entirely different There are three things necessary to con-Boehm's system prevailed for some time, stitute a good reed, namely, justness, cerbut the great inconvenience of that system tainty and quality of tone; but it is almost diminishes the compass and changes en- impossible to have all these requisites tirely the quality of the tone. The oboe, combined, Difficult as reed making may precisely as possible. It will sometimes

Page 581

Giving the "A"

THE OBOE holds the distinction of being the instrument to give the tuning A to the orchestra. This privilege probably from the period before Handel, when it was the only wind instrument present

The oboe used in bands, however, is sometimes, but not often, tuned to Bb in-stead of C. There is one smaller instrument called a soprano oboe which is oc-easionally used. These instruments are tuned in accordance with the Bb and Eb clarinets. This lessens the difficulty usually encountered in transposing written

The Oboe Family

THE OBOE family consists of four instruments-the oboe proper, the oboe d'amore, the cor anglais and the baritone oboe which is found to be one octave lower in pitch than the oboe proper and one-fifth higher than the bassoon. This instrument, although little known, is not altogether a rarity, as it is used by Richard Strauss in his opera "Salome" produced in Dresden in December, 1905.

To Messrs. Loree, father and son, be-long the credit of bringing back to life the entire oboe family. The Musette in G is a work for the oboc proper. The oboc d'amore is used very much in compositions of J. S. Bach, together with the cor anglais, and the oboe baritone, all of them with the same system of mechanism The one improvement on the cor anglais, better known as the English horn, was in the space between fingers was much larger on the English horn than on the oboe, making it very difficult for the player to shift from one to the other. Now the spacing is exactly the same on both instruments.

The oboe of today is a very different instrument from its antique ancestor, attaining its present form only after a series of changes and arduous experiments had been made. In this respect it is very dissimilar to the clarinet whose development has been surprisingly rapid. It is, therefore, not surprising that in former times the oboc in its various types of development was used to a great extent in band work of different natures. Since that time the clarinet has largely replaced it. Indeed, the oboe was formerly a band instrument and was little known in church and orchestra music. Its place in band music was so established that in Germany military bands were given the name of "Hauthoisten." The band of English Guards in the eighteenth century was composed almost entirely of oboes of different types and sizes, augmented by very primi tive bassoons, drums and cymbals. oboe proper claims Paris as its birthplace, where it was first known in the opera music of "Pomone" by Cambert in 1671.

Penetration without Loudness

DROBABLY no instrument can hoast of a tone so peculiarly unique as the oboc. It has the faculty of penetrating without thrusting itself into the foreground. In in its present improved state, is a very now be it is simple compared with what In its present improved state, is a very now be it is simple compared with what quies movements the oboe is singularly.

THE DOUBLE reed instrument is perfect instrument and the modifications it was previous to the introduction of the adapted to portraying the spirit of light assuredly of prehistoric origin, and applied to its mechanism have preserved gouging machine by which the thickness ness and delicacy; still it holds its place fact that it is perhaps the only instrument lighest antiquity. Also its use has been state.

precisely as possible. It will sometime that that it is perhaps the difficult singuity known in all parts of the world. It can be

The bulk of these additions is due to the happen, notwith the regel turns out halfs. The bulk of these additions is due to the happen, notwith the regel turns out halfs. traced in the sculptures and paintings of late M. Barret, at once a distinguished ar- and attention, that the reed turns out badly, tone which sounds so entreating and



SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



That is an established fact already. the present time some thirty-two thousand supervisors of music are leading "Young America" along musical paths. No wonder that our ears are intrigued on all sides by the numberless orchestras and bands of our public schools! The immediate apology for this writing is a desire to plead

in discussing this subject.

total of close to twenty thousand the teach- see to it that it is done. ing of piano and the instruments of the orchestra is already well established and growing by leaps and bounds. So forcibly, in fact, has this movement impressed itself I singing has not been equally de-upon the "powers that be" that in a large veloped along with the other branches of majority of cases the students are given music in the public schools are as follows:

of self-expression, So the student of piano and violin have voice students.

Singing Students' Status

SINGING presents a very different record. Let us consider the status of the singing student. To be sure, during the past ten years there has been considerable progress made in the teaching of voice to classes of senior high school students. In many instances where the classes are so organized the status of voice culture has heen raised from that of an elective to that of a required subject. This is gratifying, but as against the approximately seven thousand, five hundred mentioned above that give instruction in piano and the instruments of the orchestra, there are only approximately two hundred that give intruction in that most perfect of all instruments, the Voice. For is not this instrument capable not only of making beautiful sounds, in common with all other instruments, but also of adding thereto divinely inspired words? Think what a sensation would be created if the violin in the hands of a Kreisler could wed to its beautiful tones the words of a Shakespeare, a Goethe, a Heine! Yet this yocal instru-

secondary place is public school curricular telescasturing seriously the suny or voice, we annut writines in one seneration a new aritivity? In asswering this question we last then the voice through neglect has erra in the use of our language, might get valuable suggestions from the unfortunately acquired most of its had enmight get variable suggestions from the uniorunately acquired most or its one or its one or its unions in variation for participation of the property of the p lately in instrumental teaching. It the training of instrumental purise unting us.

It is a same time. The faults acquired by the We must reach the child in his tender until the applied to the cause of voice cul
ture and the needed enthusiasm supplied eradication a somewhat complicated and tive and when the work has that natural

O DWELL upon the statement that the teaching of music is important the teaching of music is important are described to the construction of course, should be very rudimentary, and step by step it should be decided to make about to make the course of the c Public Schools

By WILFRIED KLAMROTH

MEMBER OF THE AMERICAN ACADEMY OF TEACHERS OF SINGING

ogy for this writing it a desire to plead for the neglected stepe-field of this year whold not in time be lifted to identical, one might say, for every student, to fit a movement and to champion the cause of it not more, favor than that accorded his particular word faults. Faults being straight of the public schools of our combination of the product of the straight of the public schools of our combination. Exact statistics I have none, but from various sources I have gleaned approxible to the statistics of the straight of the straight of the straight of the straight of the day. Fundamental principles will be the more than the straight of the stra mate figures that will serve my purpose the difficulty of devising one definite vided for all, but the main business of the method for thousands of differing instru- teacher is devoted to the elimination of the In approximately seven thousand, five ments, as many different instruments as individual vocal faults through procedure has hundred high schools out of a possible minds. However, it can be done. Let us example. In other words the procedure has

Retarded Recognition

THE THREE possible reasons why

who pursue their musical education with instruments not only for the individual wretched vocal faults of those so-called book form, both simple and sho who phase their missal collection with instruments not only for the private teacher outside of school bours, such the private teacher outside of school bours, such the private teacher outside of school bours. Such that the private teacher outside of school bours and the private of the private teacher outside of school bours. This I gonsider a valuable step forward instruction. The instruments being all the and because of it feel encouraged to hope same are subject to be feel and the cause of it feel encouraged to hope same are subject to be feel and the cause of it feel encouraged to hope same are subject to be feel and the cause of it feel encouraged to hope same are subject to be feel and the cause of the feel encouraged to the private teacher outside the public school bours. Such as the public school bours are to prove the public school bours. Such as the public school bours are to prove the public school bours. The public school voice teachers who in turn and the public school bours. The public school bours are to prove the public school bours are to prove the public school bours. The public school voice teachers who in turn and the cause of it feel encouraged to hope same that the public school bours are to prove the public school bours. The public school voice teachers who in turn and the cause of it feel encouraged to hepe same that the public school bours are to prove the public school

other instruments there need be no cessation of study during the adolescent period,
The interest may be held without interwith us and whose so-called art is a trav. This does not necessarily mean that they ruption throughout this most impressionable age. The singer, on the other hand, has the disadvantage during this period, of interest and discouragement—as against encouragement.

being carried on by the piano and instrument manufacturing industries, vast sums heing spent on this form of advertising. In voice culture there is no advertising

singing. The former have devised simplified methods of instruction, methods work, which, though specialized for class work, thought to the steaking voice. We of an artists of the students. As Mr. Robert B. are yet so modified as to appeal to the earlier generation can realize how this Walsh, of Portland, Oregon, says in a is markedly seen in the way the piano is now taught the very young child,

opment. This in spine of the same of the s

something more may quickly be done for 2. In the study of the piano and the type to which I refer, the blatant, nasal should be or should have been singers high-pitched, raucous, scooping singer themselves. They should be prepared to

taken growth and to lead the young Ameri- pert vocal pedagogue, in sympathy with the of interrupted study with consequent loss can during his early years into the realm particular method to be taught to the of the better use of voice in both song and school students, that they may clearly ilcontinuous study resulting in progress and speech. This can best be done through lustrate every point in the course of the mass training. Therefore the public young vocal aspirant. The child mind un-3. Intensive educational campaigns are schools offer the only hope of solution.

Speech and Song

earlier generation can renize now tills wasti, of Portianu, Oregon, 30,30 misfortune is growing upon us. The ill-paper read at the North-Western Superbred, violent use of our heautiful language visors Conference, "We cannot hope, nor is day by day weakening the foundation of do we wish, to produce a finished artist in its heauty, purity and grace. I trust it four years of high school training, but we its nearty, purify our grace. I that it four years of high school thannow is not too late to turn our attention to this can expect to free our pupils from the

there is no real reason why voice culture empirical method of teaching, a method, sweetness and bird-like quality so charm-

ing and appealing. The instruction at this tary, and step by step it should be de-veloped through the senior high school where also the simplicity of presentation and the logic of sequence should be maintained. This is essential to successful class instruction in singing. Otherwise we shall find our students in the predicament of the

Simplicity Sought

become so highly specialized, always with but the methods have been tedious, long the ultimate goal of the finished artist in and involved and certainly not sufficiently mind, that no place has been made for the younger generation who, even though with be adapted to class work. At the present no expectation of a professional career, day, to meet an awakened interest in music nevertheless is anxious to use this avenue through class instruction in the public schools, we see the need of cooperation So the student of the schools is left to between the best minds from amongst the music. Some schools recognize it even evolved systematized, lucid and easy to the extent of granting eredits to students methods of instruction for their respective instruction, copying encouraged by the extent of granting eredits to students methods of instruction for their respective instruction, copying encouraged by the extent of granting eredits to students methods of instruction for their respective instruction, copying an extension of the extension of th

esty on the noble art of the true singer, must be finished singers but rather that The time is ripe now to arrest this mis- they should be so well trained by the exfettered by acquired habits easily copies what it hears and thus can be taught

through both the eye and the car. One such method has been in use for a THE RELATION between speech and number of years with seemingly considersong may be here pointed out, with the success. There may be others in use. In voice culture there is no accessions, and the mere pointed out, with the success. There may be oners in unmotion to compare with this. Referring to the first reason, it is very plain to see why the teachers of plano have complishment. This effect upon speech singing since he will then undoubtedly find offers another important recommendation the one best suited to his particular pur-

Goethe, a Heine! Net this vocal matture meant we take for granted, we ignore or use indifferently. Only in rare cases do we give the necessary opportunities for development. This in spite of the fact that profession, have fought shy of the student of singing during the adolescent point of the vocal matter of the spite of the student of singing during the adolescent point of the vocal matter development. This is spite of the fact that profession, have fought shy of the student of singing during the adolescent point of the vocal matter development. The vocal matter development of the vocal matter development. The vocal matter development of the vocal matter develo

TANT POINTS TO BE EMBODIED IN A METHOD FOR CLASS.

INSTRUCTION IN SINGING Correct posture, induces Correct breathing, followed by

3. Correct attack, blending into (Continued on page 612)



WOLFGANG AMADEUS MOZART

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITI

SHORT BIOGRAPHICAL SKETCHES TO ACCOMPANY THESE PORTRAITS ARE GIVEN ON REVERSE SUPPLEMENT TO THE ETUDE -AUGUST 1929







SERCEL PROKOFIEV



LEOPOLD AUER

ADELINA PATTI



IGNACE JAN PADEREWSKI

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Other Music Sections in this issue on pages 561, 593, 621

THE ETUDE

CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS



THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

How to Use This Gallery —1. Cut on dotted line at right of this page (which will not destroy the binding of the issue). Cut out pictures, closely following their outlines, 3. Use the pictures in class or club work. 4. Use the pictures to make usucal portrait and biography scrap books, by pacting them in the body means of the hinge on left edge of the reverse of the turns. 5. Paste the pictures, by means of the hinge, on the dy sheet of a piece of music by the componer represented.



IGNACE IAN PADEREWSKI

Paderewski (Päh-der-eff-skee) was born in Podolia, Poland, in 1860. His mother, a woman possessing unusual musical gifts, died when he was yet a young boy, and thus what would have been a source of great inspiration and help was cut off from the future master-pianist. At the age of twelve he entered the Warsaw Conservatory; at eighteen his great proficiency as a pianist won him a place on the faculty of that institution. Later he studied with Kiel and Urban in Berlin. aid with Leschetizky in Vienna.

After a year's study with the two latter teachers, Paderewski gave a recital in Vienna which proved sensationally success-Shortly, appearances in France and England were undertaken, and the fame of the virtuoso was firmly established. His American début occurred in 1891 in New York City. It is said that "not even Rubinstein was received with such astonishing favor."

In January 1919 he was made Prime Minister of Poland. He resigned this post in December of the same year, and since that time has continued his concert tours abroad and in America. Paderewski's philanthropies are very considerable; among them is the "Paderewski Fund," for a triennial prize for American composers.

As a composer Paderewski is too largely known by short piano pieces, such as the Menuet à l'Antique: his many greater works, including symphonies and an opera, are of supreme importance.

PATTI (Pät-tee), one of the most celebrated soprangs in all musical history, was born in Madrid, Spain, in 1843 and died at her castle in South Wales in 1919. From her earliest appearance in public, when she was but seven, to her last concert in London, her brilliant career spanned more than half a century

When Adelina was but a child, her parents came to America, settling in New York City. Here it was that her concert début took place. Then followed tours under the management of her brother-in-law, Moritz Strakosch. In 1859 she first sang in opera, taking the title rôle in "Lucia di Lammermoor," in a New York presentation. Two years later her glorious voice was first heard in England, and at once gained immense popularity in that country. For years Patti was one of the most admired singers at the Covent Garden Opera House London, and at the Birmingham Festivals Her appearances on the Continent were ever occasions for outbursts of enthusiasm

One of her best roles was Rosina in the ever-vernal "Barber of Seville." It is said that after 1882 Patti never received less than \$5,000 per performance-a then unprecedented sum that compares excellently with amounts later paid Enrico Caruso, Chaliapine and other phenomenal

of the rôles Patti created in England. certainly the most important was Aida in

WOLFGANG AMADEUS MOZART MOYART (Mo-tzahrt) was born in Salzburg, Germany, in 1756, and died in Vienna, Austria, in 1791.

The precocity of Mozart is renowned. As early as four years of age, his exceptional gifts suggested that musical training be commenced. His father, Leopold Mozart, his first teacher, was what would be described today as an excellent "pressagent" for his children, as well as what was more important, a judicious father. He accompanied Wolfgang and his sister on tours through Germany, Holland, France, England, Switzerland and Austria-tours the success of which was everywhere without parallel. Students are referred to the account of these early triumphs in Edward Holmes' charming biography. While in Vienna in 1768 Mozart composed his first opera; the year before he had evolved his first oratorio. By this time he was ex pert at the clavichord, the violin and the

He was appointed concert-master to the Archbishop of Salzburg in 1768, but when the latter died, his successor--greatly toderestimating Mozart's genius -rewarded Mozart so poorly that the master resigned the post in 1777. Later, by reason of financial stress, he resumed the position, only to give it up in 1781 and move to Vienna

The success of his operas-especially "Le Nozze di Figaro" and "Don Giovanni" -brought him many honors. He also wrote many symphonies, string quartets masses, piano sonatas, and compositious

MISCHA ELMAN

ELMAN, undeniably one of the greatest of contemporary violin virtuosi, was born in 1892 in Talnoje, a town in South Russia. His first lessons were given him, when he was but four or five by his father-a Tewich schoolmaster and violinist in an orches-tra at Odessa. Later he attended the Imperial School of Music in Odessa, and it was while he was a student here that the wind of good fortune first blew in his direction; for the great Leopold Auer, sole Violinist to the Czar and professor at the Lemigrad Conservatory, had become intensely interested in the phenomenally grifted boy and, though there were difficulties, in the way, had Mischa brought to

The in Leningrad to study with him In 1904 Elman first appeared in Berlin his London début was made in 1905. Hi audiences everywhere were astounded by his technic and his expression in playing Later, in Paris, at a Colonne concert, he became known to and admired by the French, From 1906 to 1911 he remained in England, where he was idolized by so ciety and was able to command a very large sum for a single private perform

He came to America during the World War and toured here with his customary success. In 1920-21 he undertook some thing which no other great violinist had yet attempted-a concert tour of the Orient and

In 1923 Elman became a citizen of the Thitad States of America

LEOPOLD AUER

AUER (pronounced like "our") was born in 1845 in Veszprem, Hungary. At an early age he was given instruction on the violin by Professor Ridley Kohné at the Budapest Conservatory, and in an incredibly short time had learned enough to be able to appear at the National Opera House in that city, in a benefit performance. His playing on this occasion was so enthusiastically received that arrangements were at once made by which he was enabled to go to Vienna to attend the famous Conservatorium there. His teachers now were Professors Jacob Dont and Joseph Hellmesberger-deservedly renowned mn-

Next Auer went to Paris, where he performed frequently and also was able to meet such outstanding composers as Rossini and Berlioz. But he was all eagerness to study with Joseph Joachim in Hanover and for this purpose he left the French canital. He spent two richly instructive years with the great virtuoso, also meeting at this time many other notable figures in the contemporary world of music. After hold ing important positions in Düsseldorf and Hamburg, Auer was appointed (1868) soloist to the Czar and teacher at the Lenin. grad Conservatory. In 1895 he was raised to the rank of the nobility.

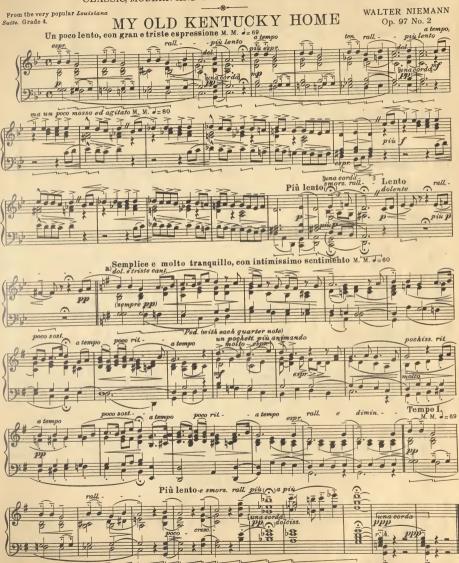
In 1918 he came to America, where he has since resided. His galaxy of pupils—among them Heifetz, Elman and Zimbalist-attest cloquently to his genius as a teacher.

SERGE PROKOFIEV

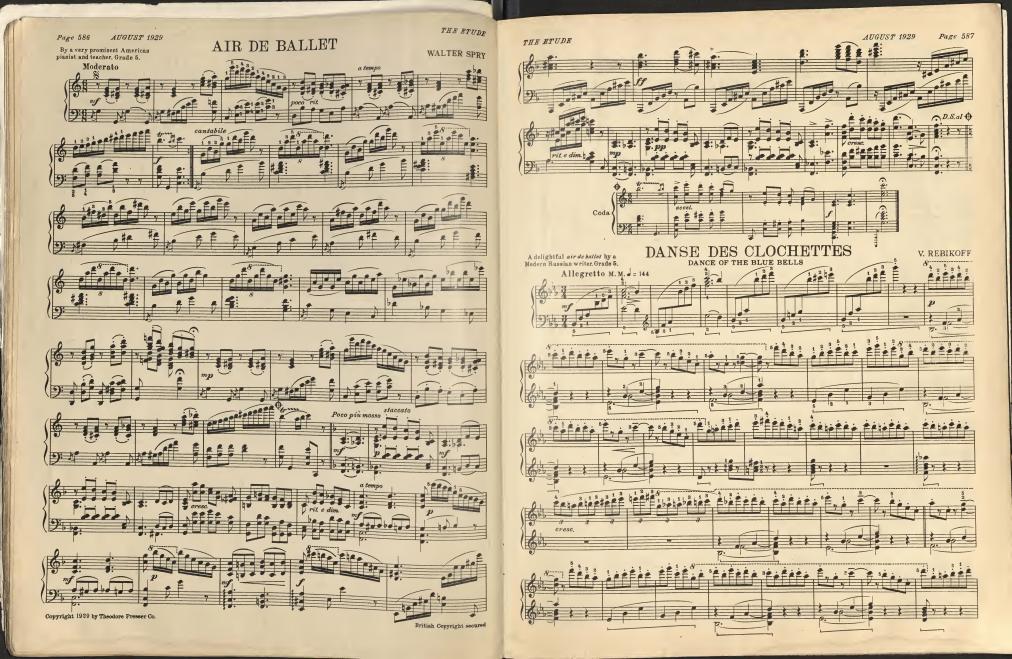
PROKOFIEV (Pro-ko-fee-eff) was born in 1891 in Solnzevo, Russia-a small town at that time in the Ekaterinoslav Government. At the Leningrad Conservatory his professors included Nicolai Rimsky-Korsakov and Anton Liadov-both famous as composers-and Annette Essipoff, one time wife of Leschetizky. His progress was rapid, particularly in piano and composition. A piano concerto, written in 1909-10, was awarded the Rubinstein Prize which was no inconsiderable honor for a nineteenyear-old boy to achieve.

During the political upheaval which occurred in the later days of the World War he left his own country, living for a time in Japan. Later he spent two years in America where as a recitalist and conductor he was showered with honors. His playing is brilliant, technically perfect, and highly original-often approaching the orchestral in effect.

It is as a composer, however, that Prokofiev is mainly noted. Of his long list of works, the following are of particular importance: the three piano concertos, several piano sonatas, a violin concerto, a ballet the "Classical Symphony in D," and the opera, "The Love for Three Oranges." The latter, by which alone Prokofiev is known to many Americans, was given its American première by the Chicago Civic Opera in 1921 and caused a deal of favorable comment. The libretto is based on a play by Carlo Gozzi. The latter should not be confused with that writer of sparkling comedies, Carlo Goldoni, also an Italian.



a) "My Old Kentucky Home" Stephen C. Foster



TANGO

JAMES H. ROGERS

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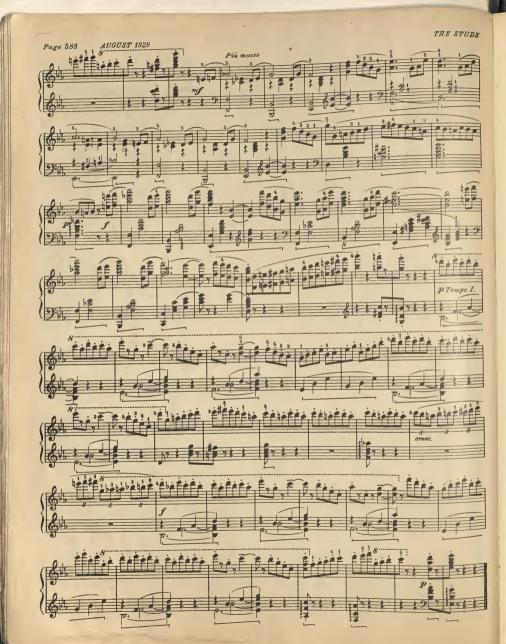


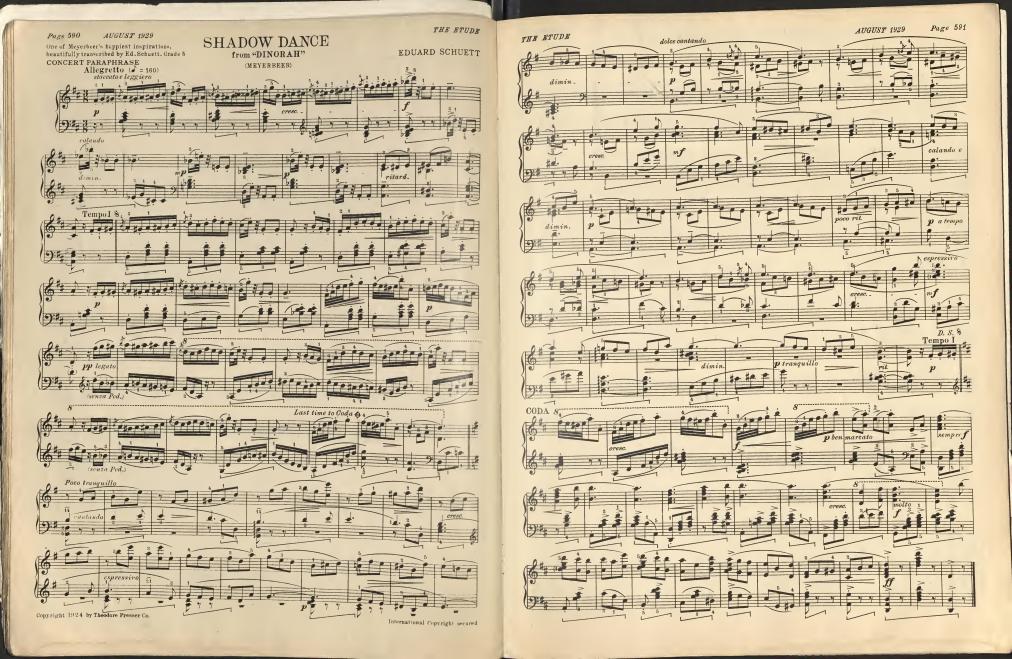


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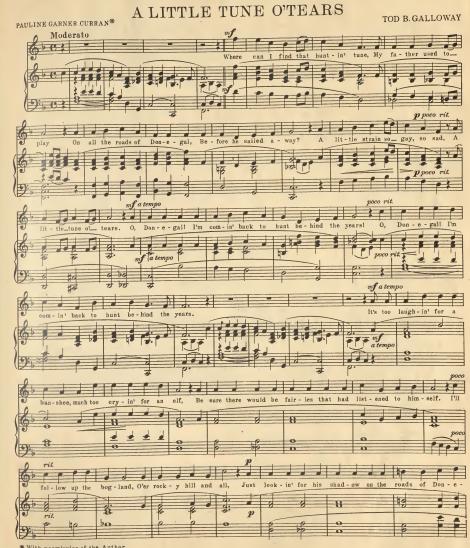


One of the very popular among the easier Bach numbers. Allegretto M.M. d.= 60

Page 592

J. S. BACH





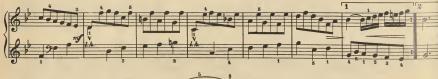
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MENUET

MENUET FROM PARTITA I in B flat

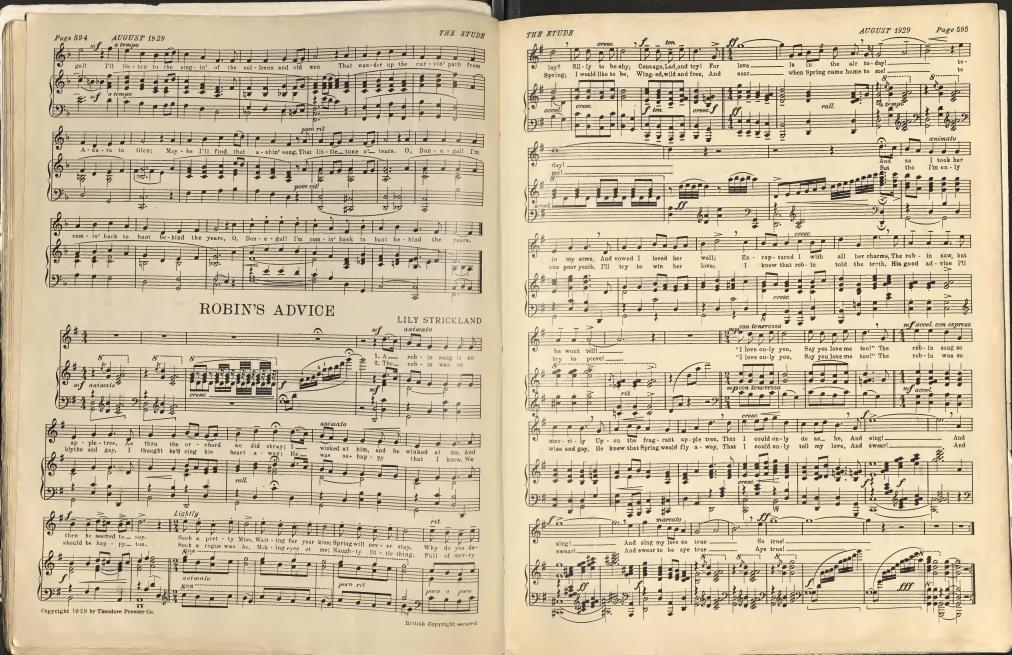




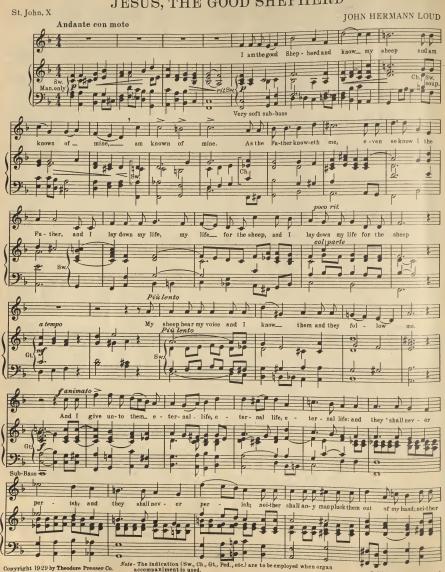


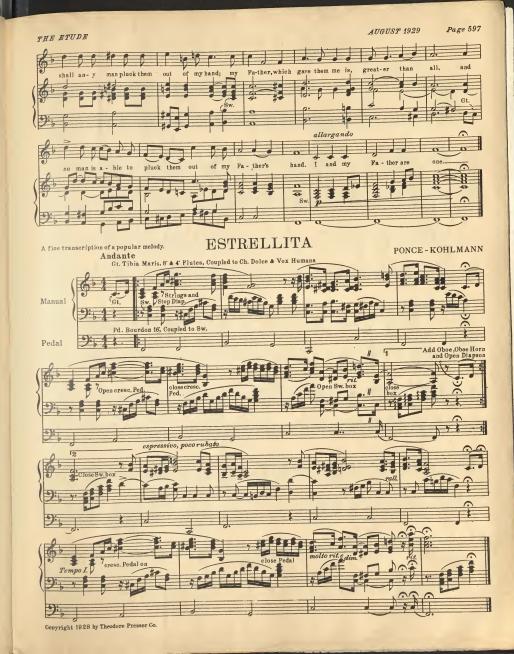






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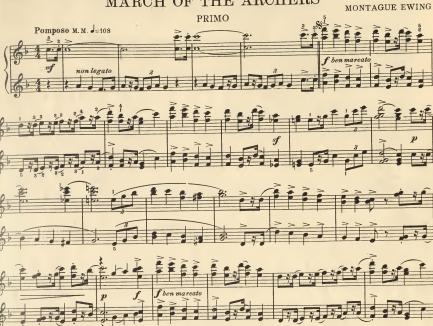




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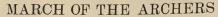
MARCH OF THE ARCHERS

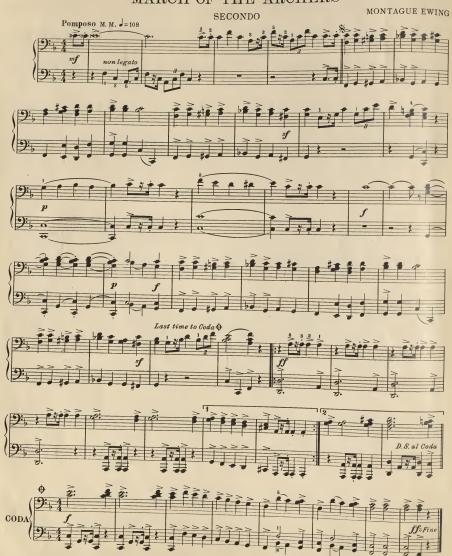








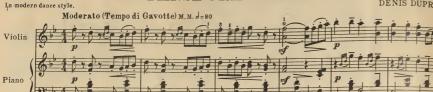




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DANSE GRACIEUSE

DENIS DUPRÉ







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EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By Edgar Alden Barreli

Air de Ballet, by Walter Spry.





Danse Gracieuse, by Denis Dupre.

Tango, by James H. Rogers.



Jesus, the Good Shepherd, by John Her- My Old Kentucky Home, by Walter

twenty-first, A.
The gayness of forest-life, as Robin Hood,



The Coming Days

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Mrs. McGregor: "Wullie's vur' regular wi' his bagpipe practicin', Paw." MR. McGREGOR: "Aye; an' such sweet music!"



E VEN with the consensus of opinion, among both singers and teachers of singing, placing breath control as fundamental to the production of good musical tone, it is doubtful if the importance of its proper development is fully understood. Not only that, but it is doubtful if the manner in which it should be developed is rightly understood by a large portion of those who undertake to apply the principles of efficient breathing,

As a rule, exercises considered necessary to the development of breath control are very brief. But, strangely enough, these exercises almost invariably include the employment of full breath action. It would seem that the idea strongly prevails that tone can be produced only with full breath support. But, what is even more strange, the physical organism involved in singing tremely difficult, if not impossible, to ex- a start at sustaining this sound, perfect of the full breathing capacity must be obtained before the production of vocal sounds begins.

Now, when we come to consider the character of the tone the student is usually asked to produce, the reason for obtaining full breath support before starting phonation is at once apparent. After one has secured a "large measure" of breath control, vocalization is to be taken up. The dominant idea then becomes the production of beautiful tone. The result is that this "beautiful tone" is to be built on nothing more than a few detached breathing exercises coupled with the desire to produce such a tone. Having little to work on, this desire is augmented by the sage advice, "first think a beautiful tone-and then sing it," Which advice is based on the belief that we can control entirely the action of the vocal organism and the character of the tone through so-called psychological

NOW IT WILL BE discovered that, when the attempt is made to produce when the attempt is made to produce prematurely tones of this character with an unadjusted, untrained instrument an obstacle presents itself, which the tyro in building) process going on within the in- be first sustained, and why. Certain importhe tene, but which in reality is an intuitive muscular (not mental) impulse provided for the preservation from injury of both the instrument and the tone. When this stream of air, which has been so industriously accumulated through "breathing exercises," is turned loose, the vocal organ refuses to respond in a way to satisfy this desire, this longing for beautiful

It is here that the novice in tone-building comes to the rescue with the solemn information that this stream of air cannot produce results "unless the throat is opened." After the throat is opened, the opened. After the throat is opened, the to yield the most perfect resonance, artistic quality. Nother should it be directed to different the soft palate is raised." After the soft nalate is raised, tone of a certain character may be formed; but, while it may not be lacking in musical quality, it is lacking be facking in integral particular to the fundamental requisites of the it to lie flat and motionless on the floor of healthy, flexible, perfectly poised, gradually expanding, singing tone. It is the tone for a day-the heyday of youth. Tomorrow it is gone,

The Two Schools

so-called psychological minutance, research as a first a partial premier authority in mind, from the very involuntary act of breathing. The fact is betical sound as if forming a word. The breath control prefile authors in many torm to the prefile authors of this self-evident that if we start by filling the word is then pronounced by sustaining the

The SINGER'S ETUDE Edited for August by

EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT "A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."

Developing Breath Support for Voice Production By Luzern Huey

will do what a musical mind makes it do. ercise proper control of the breath. Which may be true, but the inevitable ques-

cal voices. Therefore in such instances we application of this principle, while com- there will be neither strain nor tendency to must conclude that, although the vocal paratively simple, is nevertheless of the create tension such as might occur when organism did what a musical mind made it do, it did not do what a musical mind develops perfect vocal control, owing to The accompanying illustration will give wanted it to do. It must follow, then, the fact that the instrument holds within a good idea of the position most conducive that a mind may be musical but entirely itself an intuitive, uncerting instinct to to good results. With the shoulders easily ignorant of the laws which govern the development of the voice. Injury, thus, is terference by an immature or misguided be a slight forward inclination of the torso, bound to result, sooner or later, when the musical mind which is satisfied only with mind interferes with the natural adjust- immediate results. ment of the instrument or with the natural quality of the tone, in order to satisfy at once the craving for beautiful tone.

Another View

have on the quality of the tone is exerted song. In fact, there is no form of physiindirectly, or through reflex action. In cal exercise equal to that afforded by actubuilding the tones the balance of control ally sustaining the tone. If done in the instrument, and is primarily physical, the fundamental principle upon which Mental control, therefore, becomes sub-inusical tone is founded. ordinate to the physical tonal (or tone- And now we come to the tone that should strument. As this process unfolds, in- tant principles must be strictly observed formation is conveyed to the mind as to in selecting this tone. There must be no the character of the voice, including the attempt to touch, to move, to try to "place" trend its development will probably follow. this tone. There must be no interference Mind, however, can have no definite knowl- with the normal action of the vocal inedge of how the voice may develop ulti- strument. There must be no directing of mately; neither has it the power to alter the mind to the breath action, in an at-

duction of musical tone, nor on a tone be done in monotone; although, if skillof large volume, nor on a tone focused fully done, the tone should have real parts of the instrument; as interfering with the throat by trying to "open" it. the mouth, or with the action of the lips by causing them to form a distinct "lipmould" for each vowel sound, or with the jaw by causing it to dron

The Underlying Principle

utmost importance. Out of it gradually standing.

Practical Application

BY SYSTEMATICALLY going through certain exercises the breathing capacity may be considerably devel-N THE NEW SCHOOL of vocal oped; but such exercises do not promote IN THE NEW SCHOOL of your open, and seed development required for philosophy, such influence as mind may the particular development required for

the natural cause of its development with- tempt to control it. There must be no Thus diaphragmatic control is more easily natural cause of its development with this stilling of the lungs with air." This disphragmatic control is more case, with air. This secured—which the sitting position favors, and the stilling position favors, which are forms the time of recognition for the stilling considered, the sitting position favors.

Putting it into Practice

it, or with the tongue by trying to cause will usually be good as a first one, as it is mental control at the start, gradually desay "La, la, la, la, la, la, 'in an easy, free, phase of the development as it is presented, clear, pleasing, rather low-pitched voice, When using a monotone placement, we at WE HAVE to distinct schools of vo-cal philosophy: the old, and the new.

legiming of study. Followers of this self-evenent must be state or many on the self-evenent must be state of the self-evenent must be s school tell us that it is the mind and not must and at the same time depond on the body that is musical, logically enough, instrument, especially the threat, conditions settence is completed. These sounds should limit of his voice, if the ceil only work will make it esse then be infoined as in ordinary smooth to the ceil only work. the body that is musical. Logically coungit, instrument, especially two infrant aboutions sentence is compared to the illegical statement that will be created which will make it ex- then be joined as in ordinary speech by hard enough."—[PLLIA CLAISSON.

As the voice goes from here to definite pitch, vowel formation must be largely depended on to further develop the tones, But the use of consonants in connection with vowels, as in forming words, must not be neglected if we would master speech

reading the sentence or passage over slowly

in monotone also. Later, as the voice develops, this process should be applied to

the tones as they rise and fall in natural

speech cadence under free voice action,

Pleasing Results

BY USING this speech sound, co-ordination of breath and tone will result automatically. The tone will be automatically sustained, after a reasonable number of repetitions. But, when there is physical fitness combined with perfect men-Primarily, therefore, the mind should be tal concentration will be needed to secure tion is: "What can, or what will, the musi-cal mind make it do?" eentered only upon the fundamental princi-ple upon which musical tone is founded, not the slightest loadily mayoned. The ple upon which musical tone is founded, not the slightest hodily movement. The Musical minds have ruined many musi- not on musical tone itself. The practical position of the body must be such that



in taking up a control, mind should not such as forms the tone of repose in the will be found most favorable for this work. to develop breath control, must assume now such as forms the one of repose in the will be found most favorable for this way.

Neither should it be centered on the prolog as we employ this sound, all work will course, finally essential for practical singbe done in more times abbound it defin.

The Goal

OUR SOLE purpose, of course, is to build up a process of tone production or with the throat by trying to "open" it. FOR THIS WORK, select at first based on automatic control, or on a process sounds without oral meaning. "La" in which each step, although requiring produced with almost no organic interfer- velops into an automatic process, through ence. Inhale a natural breath, and then careful and persistent repetition. This as the breath passes out, just as naturally, leaves the mind free to concentrate on each being sure to stop before there is any dis-With two distinct schools of two cal philosophy: the old, and the new. The old school, by giving preciminence to so-called psychological influence, rested su-so-called psychological influence, rested s

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By CHARLES TAMME

something about the performer as an in-terpreter. This is really the criterion of Let the student try to appear happy by the artist, as his success as a singer depends smiling and then look at himself in a mirdecidedly upon his ability to interpret his songs. He must not only understand the triple of the control of the songs, the must not only understand the best like the current making some domining the sociarrod, song himself, but must also make his This happens because he lacks control over liketures experience what he himself feet his. Otherwise he might be experiencing a great what his mind has conceived. And it is contioual their land be settline nuch ear. emotional thrill and be getting much en-joyment from his own singing and yet be of facial expression before a mirror that

childhood to conceal their emotions. The a mirror. Let him take some phrase, "poker face" has become the ideal for most such as They are here, and repeat this in Americans, and the American student of many different ways, trying to express the

he is depicting. To be a finished singer a patient study to express.

of facial expression must be made. All But it must be understood that facial the other phases of singing are of little expression, without all the other things use if one does not know how to portray that go to make up good interpretation, them. Color, vowel sounds and many is of little consequence. It is only when other aids for interpretation are inadequate all these factors have been combined that facial expression is lacking. More en- the singer becomes the artist.

Almost every musical criticism contains joyment can be had from the phonograph

this coordination is gained.

Americans as a whole are trained from For actual practice let him stand before singing has to start with this handicap. desired emotion, anger, for instance, by The finished actor on the stage who so means of the face and voice. Then let him genuinely portrays his feelings has ac- try astonishment, sadness, going thus quired his art through study and practice. through the scale of emotions. By doing Having discovered that words alone, with- this over and over, using different sentences out adequate acting, usually fail to do until there is perfect coordination between anything but bore the audience, he has the conceptions of the mind and the facial learned to coordinate his emotions and his expressions, skill will finally be acquired. physical expressions. It is by this means The student should then practice on his that he gives to his audience the character friends, saying the phrase to them and seeing if they can tell him what he is trying

Reasons for Studying Singing

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Singing is healthful; it develops the deeper insight into poetry and prose. lungs and purities the blood by emptying Singing enables one to understand and the lungs more completely of used air and enjoy more fully the art of great singers. filling them deeply with fresh air.

and a graceful carriage. Singing lends expressiveness to the of song. ountenance, and animation to the mind. Singing increases poise, self-confidence, and develops character through difficulties

Singing gives a pleasanter, richer speaking voice and improved speech thereby adding to the charm of personality. Singing strengthens the memory and the

ower of concentration. meaning of words, and thus stimulates appeal is universal.

Singing awakens living interest in the Singing promotes a good bodily posture beauties of music and admits one to the rich and varied treasury of the literature

Singing brings new aspirations and new buoyancy into life, through the absorbing

pursuit of an ideal. Singing as a means of self-expression is a medium of release for pent-up emo-

tions. Singing, though followed with no thought of professionalism, gives pleasure to one's Singing acquaints one with the inner self and ultimately to one's friends. Its

Song Stimulants

By George Chadwick Stock

NOTHING so helps a singer to attain con- should be the situation with every singer fident mastery of time, tune and rhythm and teacher, old or young, whatever the as practicing unaccompanied. This throws degree of experience. nim entirely upon his own individual re-No worker in any field of endeavor can

and practice being given to first principles to allotted tasks, New Haven Conrier-of breathing and tone-production. This Journal.

No "new day" of vocal work comes to fail of creditable achievement if he Lends the most experienced artist without thought every energy and engages every faculty

"One hears a great deal of talk about singing on the breath; but few understand what it really means. What does it mean to sing on the breath? When the diaphragm controls the tone, and every accent is a tap on the diaphragm-then it is on the breath. The trouble is that most people tap on the glottis! Speech is interference with the vocal tone. The tone striking the lips, the teeth, and the tongue causes the interference that results in good or had enunciation, according to the manner in which it is produced."-Louis

Page 603

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SOME TIME AGO, when taking the services at one of the larger churches in an Ontario city, the following organ numbers were chosen. A short recital also followed the benediction at night. The morning and evening selections are here quoted, along with a few comments that may be of interest:

MORNING

My Heart Ever Faithful. Bach-Hamilton Con-moto moderato (Italian Symphony)

·EVENING Air-vario .Havdn Gavotte (Mignon)

To a Wild Rose. Love Song A Shelter in the Time of Storm

Grand Chorus

The opening voluntary in the morning was my own transcription of the wellknown and favorite melody from Bach, a melody that would convince, beyond all question, that the old Cantor certainly could compose a "tune." The first part of could compose a "time." The first part of the area many in attention that are a time to manage the area only, is used in this arrangement, which for years has been one of my best action countries. The countries are a time to manage the three days are the strength of the properties of the properties

An Interpretative Plan

THE MELODY is first aunounced as might well make more general use. a legato theme, in D, with a pianissimo chord accompaniment and soft sluccato moments of silence, the first strains of the pedal. A few measures of the theme then evening's recital seemed to float, like an follow, in the tonic minor, leading into a almost imperceptible breath, from the ormodulation to F major, with sustained gan, Very quietly, with the shutters closed, pedal support. Imitative work follows the choir clarinet evoked the opening this, in which two parts of the theme can phrases be heard simultaneously. Some develop-ment is introduced, with further changes of key, and varied harmonies; then a running variation on the melody in the tonic and sub-dominant, with a return to staccato pedal. The theme finally reappears, forte and dignified with pedal abbligate, and the concluding coda increases in volume to

The selection from the "Italian Symis an exceedingly melodious number. Though perhaps not so well known as the Pilgrim's March from the same work, it deserves wide popularity, and no doubt such would be the case were it more generally heard. The choir clarinet was used here nearly throughout-a stop of delightful and characteristic quality.

The March in G is really a very easy organ number. I well remember practicing it during my early student days-but ing it curring my carry student days—but it possesses the advantage of being rhythmic and melodious; and it also used big." The trumpet stop on the distribution of Haydn is bright, almost item was pure and sound music, possessing Ex. 5 in common that which never fails to appeal -the melodic quality.

An Evening Program

The ORGANIST'S ETUDE

Edited for August by

EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT "AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

An Organ Program By H. C. HAMILTON

......Thomas hymn, Onward, Christian Soldiers. The sist the hands the Choir to Pedal alone was on a 4-foot flute. In the gavotte, the lower than that which the piano itself (for which part of the pedal-hoard was avoided at instrument it was originally written) sup-Andante (Jupiter Symphony)....Mozart the beginning, and the higher, more piquant plies. Great care was taken to have the Minuet (G. minor Symphony) ... Mozarl notes employed. This is a practice that stops of the most delicate quality—making

Ped. Dr g y d y y y

Sankey-Hamilton being much more light and dainty when ... Guilmant rendered as follows:

Ped. Drate y Fy Fy Fy

ghetto from Mozart's clarinet quintet was Vox Humana, but one or two notes were xylophone-like tinkle scemed to bring out section, but the main theme began almost introducing new points of interest, but ever in simple purity this exquisite gem. Here as quietly as the tone-poem of MacDowell. restraining the full power of the organ again is an old classic of which organists. It was my wish for nothing to sound ob-

Following the benediction, after a few

Andante cantabile

Quietness pervades the movement. Although there are a few declamatory chords, and the middle section employs the Melodia and four-foot, yet the power of the organ is kept well in restraint.

Following this came the Minnet from the

612010011110001011

FOR THE EVENING product the wellremaining selections being products of a pressed down by the fingers as in the ortime and from one of Havdra's symilater day. The ever favorite To a II'ld sense in modern times. The authors are finally showed that tim or wood was best

Minuet (Military Symphony) Hayda can often be of charming effect—the usual a solo from the softest to be found on the Swell and using the Choir Dulciana for accompaniment. The ethereal atmosphere, which should pervade this little piece of almost fragile beauty, was therefore undisturbed. After the recital was over I felt that, to many in the congregation, this was the most acceptable of anything

For the middle of the service the Lar- lection it was my purpose to introduce the

trusive here, but to appear, as it were, a continuation of the chaste beauty preceding, with imperceptibly an increase to a fervid outpouring. The 16-foot tone was very sparingly introduced at first, and in a manner calculated to be more felt than heard. It was my good fortune for the organ to possess a heautifully regulated Gedacht which already had been of much service earlier in the evening, and this fit ted the occasion perfectly

Building to a Climax

A SET OF CHIMES of fairly good quality were now used to represent which the old hymn-The murheard, which presently fury. The hymn finally riding the storm, as the dal obbligati largely chromatic, now derous, crashing accompan what lengthy coda is appended, in the nature of a song of thankse chimes ringing out at into

The concluding number was Guilmant's Grand Chorus in D, with its massive harmonies and strong rhythm in triple time, Following this came the Love Song and ending with the full power of the orfrom Nevin's "Sketch Book." In this segan. This was kept in reserve for the final cadence-the last two chords alone being heard with the full power of the

This finished the series of pieces. The recital had commenced quietly, gradually

(Continued on page 605)

A Popular History of the Organ By MILDRED AYARS PURNELL

PART II

The second period in the history of the had fourteen diatonic and each chromatic organ, beginning in the eleventh century, keys is mainly one of transition. It paved the way for what was to come in the next period. There were, however, certain inventions and developments that proved THE INVENTION of the pedals is

complishments that influenced the struc-but more commonly to a German Bernture of the organ down to the present day ture of the organ down to the present day bard (1470), an organist of Venice. Following this came the attent running of the more assertive of the keyboards employed le-fore the eleventh century had appeared hard made some improvements in the a large degree some of the more ascertife, the three vectoral country had appeared bard made some improvements in the staccato in both manual and pedal—a decided contrast to the **Ludant**, in the trio decided contrast to switchman in a railway signal box of modern times." Some early organs had been five and a half inches wide When keys five and a half juches wide. When former could draw down the desired key struck their drop was often as much as a with his foot, but by 1418 organs were. The foot. Naturally the fists of the player built with independent pedal pipes. The locane rapidly tired from striking the keys, and he was forced to use his el-bowe—house—the term "autrator organ-"sounds big." The trumpet stop on the first the discussion of the state of the stat hence the term "pulsator organ-dignity of the true organ style depends orum" (organ beater). We are indented to the mooks of the Middle Ages for the It was during this period, also, that men gradual improvement of the keyboard. By the state of the keyboard it was during this period, also, the first was during the first the end of the fourteenth century they of the quanty of tone it and had made neater keys, increased their num had made neater keys, increased their num-ing in hath disording the many the pipe-ter in hath disording the many the pipe-different diameters in making the pipe-ter of the

to be of supreme importance, certain accomplishments that influenced the stress

This concluded the classic group, the breath that they were capable of heing of silver, glass and ivory, but experiments best than the forest at the classic group. ber in both directions to nearly three oc-la early organs pipes were made of cop-FOR THE EVENING preduce the wellremaining selections being products of a
pilonies was chosen, also the favorite Roa now made its appearance. This appearance this appearance this appearance this appearance the gavotte from "Mignon." The former is rendered entirely without pedal. Whengavotte from "Mignon." The former is rendered entirely without pedal. Whensent the second of an organ provided with the
ever it was convenient for the feet to asgan in the cathedral at Haberstate which
of sentles discussed for the purpose. Those pipes of
formed the basis of the organ tent of
finally showed that tin or wood was best
with the organ tent of the finally showed that tin or wood was best
with the organ tent of the finally showed that tin or wood was best
with the organ tent of the organ tent of the finally showed that tin or wood was best
with the organ tent of the organ tent of the organ tent of the organ tent or the organ gavotte from "Mignon." The former is renuered entirely winnous peans, visiting and in the cathedral at Haberstadt which of smaller dimensions were found to be

THE ETUDE

shrill, while those of large dimensions, Bach is said to have walked more than deep and resonant. Certain woods gave fifty miles on one occasion when a famous He of producing a beautiful, quiet tone.

hegan to have two manuals, but it is very marry the former organist's daughter. probable that the second manual was a It is important to note in passing that development of these quieter organs. What organs suffered a severe handicap during was really an echo organ of modern times the time of the great Puritanic Rebellion was shut up in a box in the far side of the in England. Under the new regime no building, and this second organ was con- music was allowed except "plain psalmnected with a keyboard beside, not in front singing." The wholesale destruction of of the player. For the first time a change organs was one way by which the Puritans from forte to fiano was possible. The swell organ came directly from the echo so often happens, however, in a great na-The box enclosing the echo organ was bad, and organ building reestablished itthe volume of sound as the lever was considered impossible.

During the early part of the fifteenth century base pipes of 16' and 32' were first Even today we seldom have longer ones, for the number of vibrations a second so low as to make the sound produced inaudible to the human ear.

Science Lends Its Learning

WE HAVE seen, much of impor-As WE HAVE seein the second period, but it could compare in no way with the numerous improvements of the age to follow. The third period in the of the organ, which began in the of the fifteenth century, is not yet Improvements and innovations since that time have come with amazing rapidity, especially since the nineteenth century, and have been, almost without exception, of a lasting character.

A large number of these improvements are the direct result of the great scientific progress that has been made in the last two centuries and represent the solutions higher mathematics-problems in which the pneumatic. ordinary reader has little interest.

However, the main features of the more stops, respectively, beside fifteen pedal pallet of the pipe automatically stops. This is the same organ to which

> An Organ Program (Continued from page 604)

until the last. Everything led up to a noticed on account of their great difference climax: and then all was over. Any addi- in style and tempo. This latter elementtions would have been weak; and the full tempo-is also of great importance to repower heard earlier in the evening would member in arranging programs, only have created an undesirable anti-The 16-foot pedal was used in the following manner

A Resumé

IT WILL BE NOTED, in reviewing the program, that which has been kept in mind: variety in choice of numbers, and also contrast in tone-color. Along with this there is also a certain amount of unity. The same tone-color would usually reappear after ecrtain intervals, except perhaps in the ease of the oboe and chimes. The harp was heard twice, as was also the was considered in detail—the deepest notes clarinet, the melodia, the 4-foot tone—with being heard in only some of the num-less outstanding stops intervening. The bers, and that not for very long at one oboe was a little blatant, so it was used time

Contrast of keys was not forgotten: F of the quieter Swell and Choir stops were major; G minor; G major; A major; F used in a few places: such instances being major (the *Love Song* was transposed); the Mozart *Andante*, "To a Wild Rose" Major, and D major.

The time in which each was written had means it was possible, as on every recital also decided contrasts frequently, being occasion, to present the purest of music, 3/4, 3/4, 3/4, 2/4, 4/4 and 3/4. The and also the organ's resources in the apparent sameness in the first three is un- most varied and favorable light.

greater resistance to sound than other contemporary, now of little importance. woods and so changed the tone. Organs was going to play. This is also supposed with these changes were built by the monks to be the organ for which Handel and Matand were perfected until they were capa- theson applied. Both withdrew their applications on hearing that one of the It is uncertain at just what time organs qualifications was a solemn promise to

gan and soon surpassed it in popularity. tional upheaval, good came finally from composed of shutters connected with a self once more and rapidly increased until lever which opened and closed, changing it reached heights that hitherto had been

FROM THIS time on America came into prominence and soon rivaled England in the art of organ building, until in the nineteenth and twentieth centuries the United States easily equaled all other nations. The progress which has been made by our own country appears even more remarkable when one realizes that the first organ was made in America only in 1745 when Edward Bromfield, Jr., copied an English model

As we have already noticed, one of the greatest drawbacks in the older organs, even of the improved organs of mediæval times, was the clumsiness of the mechanical details. Formerly, when a key was played, it acted on one lever after another in such a way that great pressure was necessary to make a pipe sound. Besides, damp weather totally prevented the action of stiff levers. Accordingly, a great advance was made in organ building when the tubular-pneumatic action was perfected of problems in advanced physics and and still further improved by the electro-

In the tubular-pneumatic action an air tube extends from each key to the wind complicated improvements may be pointed chest. The latter is so arranged that when out. The modern period can be said to the tube kept under wind pressure is opened date from the erection of an organ between 1516-1518 at Buxetude with three pens when the key is played), it allows manuals and thirteen, fourteen and fifteen the pressure on the wind chest to open the

(Continued on page 607)

(1) pp. legato, and in many places not

(4) Omitted entirely from first to last

(5) p. legato; in many places omitted.

(7) f. legato, and pp. staccato (where

On the manuals, the very highest tones

(2) staccato both f and p.

(3) f legato.

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and address of the inquirer. Only initially, or pseudonlym given, non-see particles and address of the inquirer. Only initially, or pseudonlym given, non-see particles are also as a second of the second control of the interest of the inte



This is true also of appreciate decimals of the basks of manual department who will make an effective bedal organ from the standedname of the standers of the mechanism is reliable it is an advantage to have pold atome porter on the medication of the standers of the mechanism is reliable it is an advantage to have pold atome porter on the medication of the standard before. As we can be standard be sufficient below the standard before the standard befo

THE ETUDE BANDS AND ORCHESTRAS

(Continued from page 581) Truly great composers for the oboc have Handel's works contain many beautiful its popularity with Ferlandi playfully Andre but appears to have been lost or mislaid for some time. Since then fortunately Wm.H.Sherwood

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The Privileged Place

realized its importance and the possibilities passages for the oloe proper. Indeed in of the instrument, and, being an instru- Handel's time the oboe shared the place ment of such rare antiquity, its music ex- of leading instrument with the violins. tends over a long cra. Handel composed It is probably on this account that the profor it in 1703 six concertos, which are still portion of obocs to strings was so great. being performed. Mozart also wrote one The oboe holds the place relative to the being performed. MOZATT also WIGGE SAGE THE GODGE HOURS OF PARCHET AND A CONTROL OF THE GODGE HOURS OF PARCHET AND A CONTROL OF THE GODGE HOURS OF PARCHET AND A CONTROL OF THE GODGE HOURS OF PARCHET AND A CONTROL OF THE GODGE HOURS OF PARCHET AND A CONTROL OF THE GODGE HOURS OF PARCHET AND A CONTROL OF THE GODGE HOURS OF PARCHET AND A CONTROL OF THE GODGE HOURS OF PARCHET AND A CONTROL OF THE GODGE HOURS OF PARCHET AND A CONTROL OF THE GODGE HOURS OF PARCHET AND A CONTROL OF THE GODGE HOURS OF PARCHET AND A CONTROL OF THE GODGE HOURS OF PARCHET AND A CONTROL OF THE GODGE HOURS OF PARCHET AND A CONTROL OF THE GODGE HOURS OF PARCHET AND A CONTROL OF THE GODGE HOURS OF PARCHET AND A CONTROL OF THE GODGE HOURS OF PARCHET AND A CONTROL OF THE GODGE HOURS OF PARCHET AND A CONTROL OF THE GODGE HOURS OF PARCHET AND A CONTROL OF THE GODGE HOURS O time in 1778 this composer himself, noting Haydn's work consists of many numbers is which the oboc plays an important part. termed it Ramms's cheval de bataille. The He used it often as a solo instrument, parscore was formerly in the possession of ticularly in numbers of a light and delicate

Beethoven made probably more use of it has been found. Mozart also composed the oboe than did any other one composer. quartet for oboe, violin, viola and 'cello. In his symphonies and his opera of "Fi-Schumann's contribution was three ro-mances for Hoboc, ad libitum Violine oder the funeral march of the "Eroica" he Clarinet, which seem better known in the wrote a most unusual little cadenza of version of the latter instruments but re-tain their original beauty when played on of the "C minor Symphony." He uses it the instrument for which they were writen. Beethoven has a trio for the singular combination of two obots and English it growned soften as a trio for the singular combination of two obots and English it growned offsether assessment in the "Pastoral," beside giving combination of two oboes and English horn, and early composition in symphonic form with four complete movements. With "Choral Symphony" and the scherzo in the "Choral Symphony"

the improvement of the instrument, more In purchasing an oboe more attention music was written for it as a solo instru- should be given to utility than to external must; and now we have a literature of be-tween two hundred or three hundred solos instrument has the full complement of written for oboe and piano or oboe and keys. Otherwise are engendered bad habits of fingering which are difficult to eradicate.

In the selection or exchange of instru-THE OBOE reaches its greatest height ments, pupils should have the advice of a in the great symphonics, oratorios master or some other competent person, as and masses which were composed for it. they are mable of themselves either to It is true that Bach was more inclined to appreciate a good instrument or to detect use the more ancient oboe d'amore, but an indifferent one.

Popular History of the Organ

(Continued from page 605)

which may then be located at any con- trumpet on all large organs which consevenient distance from the keys. When a quently are capable of producing remarkby means of the wind pressure; but the effects. pends on the stops. These may be sepa- largest organs boast fifty thousand or over. rated in two general groups according to Improvements in organ building are be to each note.

The Reedy Tones

from many of the others. Their peculiar, harp and piano. of two ranks of dulciana or salicional tion of the modern pipe organ, a history

We find stops like the viola diapason, flute age, development or capabilities.

In electric organs a bundle of wires ex- d'amour, flute harmonica, oboc. English tends from the keyboard to the wind chests horn, French horn, double bass, clarinet and key is played, it causes the pallet to open ably realistic orchestral and symphonic

release is effected electrically instead of All these variations of tone necessitate pneumatically. Much as the mechanism a great number of pipes. A small two has to do with the facility of execution, manual organ with twenty-one stops will the entire quality and quantity of tone de- have over seven hundred pipes, while the

size and quality. In the first group we ing continually made. Credit is given to have the "doubles" of 16', the foundations the Americans for inventing the combinaof 8', the mutations of 4' and 2' (and tion pistons and pedals. By means of sometimes of 5' 4" and 2' 8") and the com- these certain groups of stops which have pounds which include several small pipes been already prepared for the effect may be drawn or shut off at the same time. In the second group we find many divi- Couplers add super- and sub-octaves to sions, but the most important of these are the tones of one manual and connect those "flues" and "reeds." The former are open from one manual to a second. Varieofored at the lip like a flute, while the latter have lights over certain stops as well as varithe reed mouth-pieces of the oboc or clari- colored stops enable the organist to locate them quickly. The concave pedal locard with radiating pedals marks a vast improvement over the straight pedal board. CERTAIN STOPS of reedy tone, like More recently by means of electricity it the vox humana, vox angelica and has been possible to play from the organ nna maris belong to a class very different console not only the chimes but also the

pines slightly flatter than the other. This which covers almost seven thousand years causes rhythmic beats or pulsations. An- and which closely parallels the history of other sort of pulsation may be caused in man himself, developing as he developed, a single pipe by a tremulant which inter- little by little, until it received its final rupts the wind supply at regular and rapid impetus under this latest Age of Science. Opinions and prejudices vary widely. Yet Practically all the tones of the orches- few can deny that the modern organ is tral instruments have been reproduced, unsurpassed by any other justrument in

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have commenced to study the violin.

How much a day am 1 supposed to Very truly-K. R. C.

Well, K. R. C., you do not give enough details to enable me to give any dependable advice in your particular case. The amount of practice which a violin student is supposed to do depends on many different circumstances. First, are you studying to enter the profession of music, merely to amuse yourself or to offer entertainment for others? Second, what is your age? Third, can you devote your entire time to music study or do you go to school or college to study general branches? Fourth, are you engaged in any business or profes- practice in his famous "Violin School," sion which takes up a good portion of your says, "The violin is a most difficult instruexhausting work? Fifth, have you a good constitution, a strong nervous system and a robust body or are you weak and sickly? Sixth, have you good musical talent and a keen musical ear? Seventh, do you love music for itself and do you enjoy your practicing? Eighth, are you studying other musical instruments, drawing or painting, and so are left with less time for your violin practice? Ninth, have you a really first-rate teacher?

All these points and many others have a bearing on the amount of practice which ought to be done in violin study. Violin pupils who attend the public schools try to practice an hour a day. But the way in which the public schools are conducted almost all over the country results in the pupils having so much work to take home to do outside of school hours that it leaves little time for their music, after allowing for necessary exercise and recreation. Some of these pupils try to manage by cutting their violin practice to a half hour day or even fifteen or twenty minutes, but it is hardly necessary to say that no one can make much progress at that rate, The violin is a jealous mistress. It requires constant and incessant practice to make much headway in the art.

One hour a day of hard practice, with concentrated attention, is about the least that can be expected to produce much reschool pupil should do two hours, as he has no school on these days. The practice teacher, Ottakar Seveik, demands of his should not be done all at one time, especially in the consensation of the several transfer of the se sult. On Saturdays and Sundays the cially in the case of children and beginners. It is better to divide it into shifts of twenty or thirty minutes each. In this way the pupil does not become tired and enjoys the practice much more

Limited by Other Work

people who have occupations taking up al-that the necessity for more practice than ing a cracked helly or a broken finger-most all their time, it is a great mistake four hours implies a lack of musical in-board. Any young teacher, especially, for them to try to study two or more in- telligence and real talent for the violin. struments. How often do we find people, with only three-quarters of an hour or an hour in all to give to their music practice, dividing this meager time between the the other without accomplishing any really studying an hour or two on the pano and boot this, rough side upwards, across the solid progress on any one of the instru- and hour or two for theory and composi- helly between the f-holes. Stand the bridge play on it, then the property of the happens to be the craze of the moment, increase of musical intelligence that the enough to keep it in this position, and end by accomplishing alsolutely nothstudent will be able to get a great deal. Then, gripping the bridge firmly, rub it

The VIOLINIST'S ETUDE

Edited by ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT "A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

About Practicing

The Most Difficult Instrument

SPOHR, THE famous German violinist. teacher and composer, writing about time? If so, what is the nature of your ment and is, in fact, calculated only for occupation? Is it light work or hard and those who have the greatest inclination for music and who, from advantageous circumstances, are enabled to study the art thoroughly. To the amateur (if he likewise possesses the requisite talent) it is necessary that he set apart for practice at least two hours every day. With such application, if he does not attain to the greatest proficiency, he may, nevertheless, make such progress as to afford himself as well as others, great enjoyment in muic, in quartet playing, in accompanying the piano and in the orchestra."

Spohr continues, in regard to the in-struction necessary in addition to the private practice, "One hour's instruction every day, if time and circumstances permit, is pupil's first eagerness soon abates and a daily practice between the hours of lessons being, nevertheless, very necessary, he should be encouraged as much as possible, and the occupations of the day should be properly regulated to prevent either mental or bodily fatigue from too long continned practice."

From the above it will be seen that the From the above is whi no seen that their great violinist, by the description of the seen in the bidding violinist by the believed in seeing the bidding violinist busy, what with earlier believes the bidding violinist by t day, followed up with two hours of private practice. He considered this necessary if the violin was to be really mastered.

In the case of violin students studying for the profession there is hardly any practice, and even more if the student has great vitality and rugged health. We oc-casionally find violin pupils who do as mueli as ten hours a day, but I have always believed that this is entirely too much and defeats its very purpose, since it is likely

Time for Secondary Subjects

Besides, if the student studying for

enthusiasm and concentration is likely to breaking another record. get farther with these two hours than a It is an interesting point to note, howdull pupil who puts in six. One must have ever, that, notwithstanding his early start his mind on the husiness of practicing. A and his fourteen hours of practice, Ourse young boy trying to do his hour, near an is not found in the lists of the world's open window, while his playmates go flit- greatest violinists. Indeed, he was suropen window, while this playments as a surface of the property few minutes on roller skates passed by many violinists who gave only or engage in an exciting game of base ball three or four hours a day to their instrain a near-by lot, is not likely to get much ment. This proves that in the absence of

Paganini's Frenzied Practice

MUSICAL history is full of interesting From the above it will be seen that the violinists. Paganini, who is considered to depends on many different circumstances, have been the greatest violinist of all time. The very talented pupil can achieve the and who was a good violinist at the age same results in much less time than the of six, took such an intense, feverish in- untalented. The strong, healthy pupil can terest in mastering the violin and overcom- practice longer hours than the unhealthy, requisite for the first months; and, as the ing the tremendous difficulties of his own and do so without injury. compositions that for long periods he prac-desiring to enter the profession must natuticed from ten to twelve hours a day. His rally study much longer hours than the practice was so strenuous that he would pupil who wishes to learn only a little as often sink back completely exhausted, an accomplishment or for his own amuse-Contemporaries tell us that he practiced ment. The more intensity and concentraas if his very life depended on it, so in- tion the student gives to his practice the tense was his concentration,

One hour of such practice would no proper results.

doubt use up as much nervous energy as

The quality of instruction also has much of frenzied practice had much to do with eal material best fitted for their musical the wretched health with which Paganini growth, and so makes possible their makwas afflicted in his later years, although ing much greater headway, with the same his early dissipations also contributed. All amount of practice, than would pupils of

gious amounts of nervous energy he was able to summion to his work both in practicing and playing before the public. After one of his concerts he would be completely exhausted and sometimes relapse into a state almost bordering on catalepsy. For sheer length of daily practice the

palm must be awarded to Antonio Oury, an English concert violinist of Italian parentage, who, we are informed, practiced for a period of seven months no less than fourteen hours every day. The reason for this astounding burst of industry was the The actual results achieved from a given inspiration he felt when he heard the great The actual results active our results are pupil who practices two hours with intense age of three, a feat which comes near to

real genius for the violin mere industry will not land the violinist in the ranks of the elect.

narratives of the industry of great proper practice time in learning the violin less time he has to spend to secure the

historians agree that much of the great equal talent studying with a teacher of violinist's success resulted from the prodi-indifferent ability.

Simple Repairs By SID G. HEDGES

assem and the general health. An eminent commonly required aujustinents as many teet of the bridge will soon be worn violinist has said, "If you can't master the new pegs, sound-post, bridge or tail-gut, actly to the curve of the belly. With the violin in four hours' daily practice, you No particular woodworking skill is sand-paper removed, the bridge should be soon to be WHERE THE practice time is limited, violatin in four horiz daily practice, you No particular woodworking skill is an in the case of school children or can't master it in ten." By this is meant necessary for these timings as it is for mendshould be practiced in small repairs, unless he wants to drop badly in the estima-

tion of a pupil. violin and piano, or cello, flute, saxophone the profession limits his practice to Take a strip of moderately fine sand-paper, or other instruments, flitting from one to only four hours, it leaves him time for about two inches wide and four long, and the other without accomplishing any really studying an hour or two on the piano and hold this, rough side upwards, across the made too low, it will be very awkward to

ing on any instrument. Where the prace more out of his violin practice than if he slowly backwards and forwards on the a piece of sand-paper will smooth the toping on any instrument. Where the praction or one yound practice until the stand-paper, keeping in the line of the in-tice time is very limited, it should be devoted to a single instrument.

Every violinist ought to be able to take must be taken to keep the bridge vertical, defeats its very purpose, since it is been defeated to put a diagnostic strain out to he ervous care of his instrument and to make such and, if the rubbing be done frintly, the system and the general health. An eminent commonly required adjustments as fitting feet of the bridge will solve he worn exstand upright without the aid of the strings.

The next thing is to get it to the proper height. A pencil mark should be put across the top, and then the superfluous wood may The first business in fitting a bridge is to adjust the fect to the helly of the violin. Proper curve is not easy. The D-string is always higher than any other, and the E-string is the lowest. If the G-string is

> The bridge top must not be too flat. When the knife has made the approximately correct height-the strings, of But this edge will probably be very thick,

(Continued on page 609)

THE ETUDE

Mirror Practice for the Young Violinist

By IVA DORSEY-JOLLY

untool value to the following team to the value of the following team sound like a single only from the reflected image can the eye note. Then the two "A's" may be pracreally discover at what angle the bow is ticed in like manner, and finally the "E's." reany discoverings. It is also sometimes Trills are also good practice, taken on helpful for the violinist to take the bow the whole bow. Short selections that have half way across the strings, with his face been memorized should undergo the mirror jurned away from the mirror and then, test. holding the how rigidly at this point, as- A violin teacher who is noted for his certain. by the reflected image, on which beautiful tones once said, "I have stood half side his bow is slanting.

self to draw the bow very slowly up and the strings." If only violin students realdown, later playing the scales in this man- ized the value of such practice! If the ner and gradually increasing the number aim is to master the violin let them stand of notes to one bow. The tone may be before the mirror for the major part of improved by playing two "D's" at once, the their practice hours.

STANDING before the mirror and draw- open string and the fourth finger on the ing the bow slowly across the strings is of "G" string, with the aim constantly in midd value to the young violinist, for view of making them sound like a single

a day at a time before that mirror yonder It is excellent practice, too, to time one's and drawn the bow back and forth across

Simple Repairs

(Continued from page 608)

bing down the flat sides of the bridge.

all correct, slight notches must be made to its point. In order that the roundness for the strings. For these it is not necessary to cut the bridge. Merely rubbing with the back edge of the knife blade will ing has been taken off. So, constantly make a sufficient indentation.

Attaching the Tail-Gut

tail-gut is a somewhat simpler matter. Several inches of tail-gut should be bought from a music store. Of course, a wise and even dangerous.

tail-piece holes, and then hook the loop ends. Screw it into the holes tightly to of course, is the belly).

Next, when the length of gut is known, draw the ends of it right through. Light peg, to make it at right angles to any a match and hold the ends in the flame. existing hole. There will then be much They will immediately swell into large less fear of splitting the wood, knobs, much too large to pull back out of the tail-piece. For additional security the gut-ends can be tied together with a piece This tool, a sound-post setter, is very sim-

Fitting the Pegs

PUTIENT A new peg needs rather a deal professional should be fairly expert at it. Nothing at all, of course, can be done But the peg must never be cut; it must be more truly to the violin world.

and it will be necessary to thin it by rub- scraped. Hold it in the left hand, its end down on a table; then, with the knife And when fit, height and thickness are proceed to scrape from its top end down of the peg is preserved, it is necessary to turn it slightly after each thread-like shav turning the peg with the left hand and scraping evenly from top to bottom, the peg will be reduced until it is almost small enough to go through the peg-hole to the THE ATTACHING of a new length of proper distance. But though it will now be approximately round, it will not be smooth.

special sort of thick gut is used for this of the peg and hold it in the left hand, purpose, and it is too stiff to tie. The prac-Now, with the right hand, screw the peg tice that some amateurs have of using round and round, always in the same diseveral thicknesses of D-string is very un- rection, until all traces of the scraping are worn off.

Push both ends of the gut through the The peg should now fit evenly at both tail-piece noies, and then nook the foop ends. Screw it mito the noies tightly to over the button in the end of the violin. Kow the required length of gut can be as- errained. The end of the tail-piece evidence will be seen when the peg is withshould not be more than a half-inch from drawn, for such places as pinch will apthe end of the top plate (the top plate, pear very shiny. These shiny places can be taken off with the sand-paper.

The fitting of a sound-post is an easy of old E-string, making the knot on the ple and of trifling cost, and every violinist underside, where it will be hidden and should possess one. Some amateurs tie jammed tightly when the gut is drawn a piece of string to each end of the soundpost, hold one end through each of the The fiddle may now be strung up, but f-holes and then attempt to jerk the post it is as well not to put any strain on the upright. They can easily waste ten hours tail-gut for a few hours, in order that the at the business and still not have it up. swollen ends may get thoroughly cold and With a proper instrument ten seconds i about sufficient time to place the post in its

exact position. The sound-post should be impaled on the point of the setter and lowered through the FITTING A new peg needs rather a deal E-string f-hole. Then, holding the post

with a peg that is too small. The prob- adjustments and repairs which I have delem is always to reduce a peg that is large. scribed. When he is properly expert at Most of the work is done with a knife, them he will feel that he helongs much

"To produce a good spiccato, both arm and wrist should be as flexible as possible. One great factor is to ascertain as nearly as possible the bouncing point of the bow, which will be somewhere near the middle, as the bow bounces from its own desticity. The arm should follow the twist, which must be quite free and flexible. The best way to begin is with slow practice."—The Stran.

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Theodore Pressure Company. (Selection Deputy probably processed of section.) But the sure you seed them the grade required.

It is not not seen the server of the server o

Grooves in Fingerboard
K. O. 1.—The little grooves in the fingersord of your vidio have been made by the
Section of the state of the

MASTER DISCS

(Continued from page 574)

time to the list of his playing—although umbia set No. 112, seven discs,) never lacking in musical excellence-some- ETUDE readers will be glad to learn of times proves too virile for a consistently three Polydor records of selections from smooth recording, since now and again we violin and harpsichord sonatas of the 18th are made conscious of the percussive quali-ties of the piano. There is, however, a holdness of declamation in Mr. Lortat's inthe perpetations which is admirable—and also play the Siciliano and Adagio; from Ver in his rubato, where it is less admirable, racini's E minor Sanota the Ritornell and in his rubato, where it is less admirable.

At the same time his is a reliability of Allegro con fuoco; and from Leclair's technic which commands the respect of the most captious. A set to be heard by the Allegro and the Tambourin. The perthe discerning piano student as well as formances are traditional and artistic, and the music-lover. (Columbia album No. the recording balance is good but not per-

THE ETUDE

For the Discerning

concept of these musical poems is mascu-line to the "mth" degree. In fact, the ex-dowsky will make this later for us. (Col-

fect as the violin is inclined to some predomination over the harpsichord. Leo Slezak, the German tenor, long ad-

I EOPOLD GODOWSKY plays the mired in this country as well as Europe twelve Nocturnes. Columbia's choice for his distinctive artistry has made some of this artist was a most felicitous one, lieder for Polydor recently. They are all for Godowsky presents these delicate pas- admirably sung and worth owning. Among tels in a manuer which projects their song- those which we have heard and can recomlike qualities without any sentimental ex- mend are Strauss' Traum durch die Dam-Here, too, is a set for the merany coupled with his Freundliche The Noeturnes have been well Vision. Strauss' Ich traye meine Minne chosen the list including the first two from coupled with his Zueignung, Hugo Wolf's chosen be list including the first two from Copus 35, the Verborgenkie coupled with his Verschaetetwo in Opus 27, the first from Opus 35, the the admirable major and minor coupled with Brahms' Feldeinsom'ed, then the admirable major and minor coupled with Brahms' Feldeinsom'ed, moods of Opus 37, next the composer's Schumann's Mondnacht coupled with his favorite in F sharp minor from Opus 48, Der Nussbaum and Hildach's Der Lens the first from Opus 55 and lastly the posthumous one in E minor. The only records are a means of imparting technical one we miss is the imposing and moving information to the vocal student as well as "miniature music-drama" in C minor, the of giving enjoyment to all music lovers

Answers to Gest Questions on Page 579

Saens; Gustave Charpentier; Modest Mous- work.

Milan, 1901. He was the most fecund and 5. Christoph Willibald Gluck. most popular opera composer of his time, and his works continue to be performed Gilbert.

1. Richard Wagner. He was greatly regularly in all the great opera houses of the world. Aside from his operas, his imaided by Franz Liszt.

2. Giacomo Puccini; Camille Saintpressive Manzoni Requiem is his greatest

Sorgsky: Reginald deKoven.
3. Eighty years of age. He was born in Le Roncole, Italy, in 1813, and died in the Roncole, Italy, in 1813, and died in the Roncole, Italy in 1813, and died in the Roncole, Italy

6. The comic opera. William Schwenck

Father Bach

(Continued from page 569)

Finale Largo

which he has followed for so many years; beauty as Time separates us from the but the little apprentices are at his side, Master.

the beautiful old well are still there; but eager to help him up the winding stairway the merry voices of the little apprentices leading to the organ loft. These steps are steep and slippery, polished by the foot-prints of many little, hurrying feet. And, too, the choir stalls must be passed to reach LET US picture Father Baeh years the organ bench. But when Bach is scated later in Leipzig, still surrounded before the organ the little band of folby apprentices and students, his boys lowers is forgotten. Forgotten are all the having all grown up each occupied cares of life, forgotten is even his blind-with his own home and family. It is ness, as the inspiration of music, never twilight, the work of the day is finished, surpassed by any other composer, echoes the master turns toward the old church, through the old church and re-echoes down Even in his blindness he knows the path the ages, even gaining in power and in

Pianist in the Patent Office

(Continued from page 577)

not these mechanical aids for the piano piano is the use of intense concentration student produce any beneficial results. The and will power in training the muscles to improper use of such devices may make the do what they are required to do.

The guides are supported on a carriage student dependent on physical aids rather above the keys and rm on rollers.
than on his own ability. Probably the best
than on his own ability. Probably the best
method in mastering the technic of the

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(Continued from page 582)

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5 tone scale octave arpeggio.

All to be sung on the various vowels. 9. Chief aims of voice work should be: To avoid every possibility of strain To secure beauty and sweetness of

entire compass

all vowels To be sparing in the expenditure of

ling value, both as to music and

The interruption in the study of singperiod should be warned against experi- Unfortunately the plea for the universal

Mental Singing

Much may thus be absorbed by listen- and who is seeking a professional career. that of the normal adult, but the period of the supervisors of music and the teachers that of the normal adult, but the period of singing who by their interest and per-

4. Sustained tone, to a definite concluding provided a larger proportion of tenors than an equal number of men from other 6. Correct use of pure vowel sounds; sources. He further claims that "The habit sustaining the vowel intact in color of using the upper notes gently had given and amplitude from attack to re- them the power of acquiring comfortably lease, avoiding the devitalized trail- the higher register. Most men on resuming singing enjoy their newly found deep 7. Correct use of the consonants, clean, notes and find the upper ones difficult and clear-cut, of the shortest duration strained. So, instead of the tenor assuming his normal register, he settles down

Much of the popularity of piano and instrumental classes in the public schools has been brought about by widespread publicity. This has been carried on in the most up-to-date, business-like manner by the Piano and Musical Instrument Manufacturers. Having instruments to sell, they must create a demand for their wares. This is especially true since the advent of To produce an even quality over the the cheap automobile and later the radio which for a time seriously threatened the To secure a pure, clear, full tone on market for pianos in this country. It is related that a certain English Manufacturer of musical instruments sold in a comparatively short time approximately one-half 10. Scrupulous care in the choice of songs, million violins as the result of the movechoosing none which is not of ster-ment in England, Scotland and Wales.

Piano Pamphlets

ing during the adolescent period of boys and to lesser degree of girls is undoubt- A TTRACTIVE pamphlets are widely and to lesser degree of girls is undoubtedly a cause of frequent loss of interest piano in class, sponsored as being practito the young student. Whether it is wise cable and an efficient means to an end by to continue using the voice during this period is a somewhat disputed question. I give further reasons and other names and personally feel that the work in modified advocate the use of some five or six differform may go on with little or no danger ent methods of piano instruction in class. to the voice, providing the change is not These have aroused wide interest, and, too marked. However, care must be exercised not to permit of too lusty a use proportions. Now thousands of our young of the newly acquired manly quality in the case of the boys. Young boys at this charge in the public schools.

menting with this newly acquired quality teaching of singing in class in the public (though it must be admitted a great temp- schools cannot rely on such support for the tation and an amusing indulgence) since it arousing of public interest. Teachers of is often abuse that may cause definite insinging, though so vitally interested, jury. I should advise that the girls during have not the power of the established inthis period refrain from using the extremes dustries. So the public has seemingly of the voice and avoid singing very loudly. failed to appreciate the importance of having students well grounded in the funda-Mental Singing mentals of singing and of musical com-prehension and has failed to realize to what patently it may be well to ask the stu- extent it would reduce labor and time to dent to attend voice classes without sing-ing and have him follow the lesson mental-student who is gifted beyond the ordinary

ing intently. Gentle singing, however, un- The teacher of singing does not manuder direction is not only harmless but in the long run beneficial. It is very important our profession try to hoodwink the public not to permit the too insistent use of the into believing he does. The propelling two extremes of the voice. Of course it is force must come from the combined efforts must be patiently and painstakingly lived sistence make the demand for class vocal through. Mr. W. G. Whittaker, a teacher instruction so urgent that a course in singof singing of wide public school experience, ing will be given its rightful place in the claims that boys treated in this manner public schools of our country,

TEACHERS' ROUND TABLE

(Continued from page 580)

procure such stars, as I think them a good thing.

I was interested in one of your answers in the March Evrols in regard to raising the fingers. Am I can be such as the such G. M. R.

pany gold, silver, blue and red stars, at rotates from side to side and the fingers the rate of twelve cents a box. All these are held somewhat firm. You are quite stars are used by many teachers for indiright, therefore, in teaching as you sugcating different grades of pupils' work. gest, except that I should add some fore-

high for the purpose of hitting the keys. since the use of weight touches and forearm rotation accomplishes a similar end more simply and effectively. It is wise, however, to raise the fingers to a moderate amount whenever this is conducive to clearness or accuracy. Such raising does not conflict with forearm rotation which, indeed, tends to elevate the fingers above You may obtain from the Presser Com- the keys to a certain extent when the hand I do not advocate raising the fingers arm rotation to the process

THE ETUDE

How Shall We Study Bach?

(Continued from page 570)

hands to make a Coda just one measure gay Presto. long. The whole pattern of the Invention is thus easily discerned and may be written out thus (f standing for an undeveloped theme or episode) each letter representing two measures, with the exception of c. which is the final home-note (c in each hand) held one measure.

ABCDE(f) ABCDEpisode AB -ABCDABCDE Episode BA c In the sixth Two Part Invention, the theme, given out in the soprano in meas-ures 1 to 4, inclusive, will be found inverted in the bass in measures 5 to 8. This entire Invention is a study in contrary motion and unequal rhythms. One may com-

pare the first twenty measures with the final twenty measures, and except for some trifling variations resulting from change of tonality, the two passages are written in strict inversion. The first Invention has a theme which consists of eight notes, the eighth one being variable.

The theme appears four times with melodic inversion in measures three and four. Here the counterpoint in the left hand should be noted as it recurs frequently and consists of an augmentation of the first four notes of the theme. Other instances of this general type may be found in Inventions four, it is immediately answered in the domi-

611 77 177 1

In Invention number five there is a persistent counterpoint in sixteenth notes. Inventions two, five, cleven and fifteen are notable as drill material in securing exquisite playing of the mordent or inverted mordent. Exceptional opportunity for the practice of prolonged trill, in either right or left hand, is offered in the Inventions four, seven, ten and twelve. Invention fourteen is a remarkable example of a composition built upon a rhythmic pattern. The thematic material is spun out by constant repetition to the length of three measures. The study of this entire Invention will be much simplified if the student will separate the rhythmic pattern from its combination with pitch, as follows (first meas-



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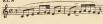
companiment) with its joyous first move- often played and heard.

themes) A and B are alternated in both ment, its rather elaborate Andante and its

Then mention must also be made of the ever wonderful and beautiful Preludes and Fugues, the "Well Tempered Clavichord." As the word fugue comes from the Latin fugare, "to put to flight," we may expect to find, in such a composition, a constant lively movement of the voices. The first theme presented will be the subject, and, as the entire fugue depends for its charm upon the development of this subject, it stands to reason that it must be presented by the player with clarity. The subject of fugue is not usually a very long theme; all the more reason why it should be played with definiteness and clarity to so fix itself in the attention of the hearer that it may be easily recognized in all its following

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has much passage work in the right hand and develops flexibility and freedom in the left. This Fugue is notable for its rhythmic pattern and its bold ending. Number Eleven presents a Prelude in which there are many arpeggio passages and extended thrills, and a short threevoiced Fugue in which the clear, boldly stated subject is first given out by the left selections from Bach, which a young student will always find interesting, both for found in the Prelude of Number Fifteen which has a Fugue in three voices, the rather long statement heing extended over four measures in the right hand. Num-Mennet in G, Musette in G, Gavottes in D- ber twenty-two has a three-part time Major, d-minor and in g-minor, Loure from figure in the arpeggios of its Prelude "Third Suite for Cello in G," arranged for and a rather long and intricately developed piano alone, Passepeid in e-minor and E- Fugue. Number twenty-one is one of the Major from the "Fifth English Suite," and most charming in the collection, the Prethe Bourrees in g-minor and a-minor. lude, with its theme presented in the bass Then there is the Allegro from the Toccata and its harp-like accompaniment and in G Major; and the beautiful air, My swirling passages, and a comparatively

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gatherings about the family piano when very bad singing was indulged in and en-"Gone these several years past are those oyed hy all. Today the idea of the members of the family singing together would

to suggest in the closing paragraphs of the somehody or some agency do a thing article the advantages of participating in rather than do it one's self, especially the community glee club and school orchestras, forgetting, however, the fact, that to connected with the fundamentals as there be eligible for such participation one must is bound to be in mastering the technic of have studied at least the fundamentals of a musical instrument. This is the dangerthe subject discussed.

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to play in the musical education of our children, and if they can be confined to a be embarrassing if it were not so funny." legitimate use in this direction, well and The writer was fair and liberal enough good. But without doubt it is easier to let where there is a good deal of drudgery ous situation confronting our parents. Unless the mothers of the country take care we are going to develop a nation of mere music-hearers rather than a nation of music-makers, and are thereby going to misinterpreted nor misunderstood. We lose for our children the many characterdo not intend to minimize the educational building qualities that the study of music value nor the legitimate use of the sound- provides, besides taking out of their lives transmitting and reproducing machines- the pleasure that comes with the playing of the radio, the reproducing piano and the a musical instrument. Moreover, we are phonograph. It would be as ridiculous going to neglect the creative element, be-and as futile as the braying of the humble cause that phase of music-study can be deand antiquated burro against the arrogant, veloped only by a knowledge of the science self-assertive and up-to-date automobile of music and a certain degree of performhorn. These marvelous agencies for en- ing ability.

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6—Arthur Pougin (poo-zhan'), b. Châ- 21—Отто Goldschmidt, b. Hamburg, Germany, 1829; d. London, England, February 24, 1907. Concert pianist and conductor. Married Jenny Lind in 1852. After her death he settled in London as a teacher of music.

land, 1868. Eminent conductor and 22-ACHILLE CLAUDE DEBUSSY (da-bu' see), b. St. Germain, France, 1862; d. Paris, March 26, 1918. A versatile composer of pronounced individ-uality who laid the foundation of modernism in French music.

outstanding women pianists and a 23-Moritz Moszkowski (mohsh-koff'skee), b. Breslau, Germany (of Polish family), 1854; d. Paris, France, March 8, 1925. Celebrated composer, teacher and pianist, Wrote in varied forms with success,

nay, France, 1837; d. Paris, June 11, 1924. Creator of operas and oratorios of importance, chief of the latter being "Paradise Lost."

WILLIAM HENRY FRY, b. Philadelphia, 25-CARL AUGUST HAUPT (howpt), b. Kuhuau, Silesia, 1810; d. Berlin, Germany, July 4, 1891. A famous German organist and teacher and composer.

PRINCE ALBERT, Prince Consort of Queen Victoria, b. Rosenau, Coburg, 1819; d. Windsor, England, December 14, 1861. He took an active part in the musical life of his generation. Possessed great talent as a composer.

27-UMBERTO GIORDANO (jor-dah'110), Foggia, Italy, 1867. One of the modern dramatic composers, best known by "Andrea Chénier."

sylvania, 1840; d. Brooklyn, New York, August 13, 1908. Famous evangelistic singer, song-writer and compiler of sacred music works.

Austria, 1855. Distinguished conductor, with compositions for violin and orchestra of notable conseottence.

Jersey, 1853. Teacher, composer and theorist. Author of many textbooks and composer of an array of artistic compositions.

b. Paderno, Italy, 1834; d. Milan, January 16, 1886. Bandmaster, or-ganist, composer. "La Giaconda" one of his best dramatic efforts.



Aids To Musical Success By J. LILIAN VANDEVERE

One remedy that never fails Would be a good stiff dose of And one that teacher oft advises Would be a course of . . . One task whose help is quite surprising Is found in daily

A special thrill each player gcts When taking part in good .. Quite often let your aid be lent To play some onc's . . . And if a daily drill you're needing

THE ETUDE

You'll find yourself a good

(Answers on page 619)

SPEED LIMITS for

MUSIC LAND

ADAGIO

Two miles per hour.

ANDANTE

Four miles per hour.

ANDANTINO

Six miles per hour.

ALLEGRETTO

Eight miles per hour

ALLEGRO

Ten miles per hour.

elen Oliphant Bates.

A Grip to the Land of Music By STELLA WHITSON HOLMES

Grandma was coming to visit at Cath- that was really a piano. "Now," she lilted, erine's house, and, of course, you all know "I have for you a lovely gift. If you will just how happy you are when a darling play just one piece on the magic piano, I Grandma comes to visit! Well, Cath- will make you the sweetest, most lovely crine was just as happy as you, except for little girl in all the world." one thing. Grandma would want to hear "O, no!" cried Catherine, "I cannot play before company no matter how much she

Sure enough, on the very first day that he will never play for me either. That's got out her knitting and asked Catherine fairy, too, but see how ugly he has made to play for her. Just then Catherine had himself. a naughty little inspiration and she slipped tinkled over the snowy keys of the sea-shell out of the room and ran down to the brook. Settled on the little bridge she piano. Catherine could see that she loved thought to herself this was better than stumbling through her pieces for Grandma. and prettier every moment. O, how she Suddenly a little old man's head popped, would hate to be as ugly as the Dwarf who up out of the water close beneath Cath- ran away!

"Hello," said he sharply, "how would rising through the water to the bridge of you like to go visiting till dinner-time?" the brook. The sun was almost set. It He blinked his little black pig eyes quickly while he waited for her answer. "Quick,

said he, "we're going to the Land o "O, but I cannot go with you," said Cath-

erine in fright. Then said a voice like a clear-ringing

bell, "But you will go with me!" And be-side the Ugly Dwarf stood the most beautiful fairy that Catherine had ever seen. So she nodded her assent and glided right off,

The land of Music was all beauty and sweet harmony. Bells chimed softly and knitting, "what a pretty little girl you the sweet harmony of tiny violins could are getting to be." Then wasn't Grandma just be heard. The Beautiful Fairy led surprised when Catherine ran over to the Catherine straight over to a big, pink shell piano and played several pieces for her?

down and down with the Fairy and the was dinner-time. Catherine jumped up and ran as fast as she could back home. "Catherine," said Grandma from her

> The Scale Fairies By RUTH LE CONTE

I took a boat for Fairyland, A boat with silver sail; I went to look for fairies Who made the major scale.

wondered where I'd find them, I searched both near and far; looked on every sunbeam And peeped behind each star.

At last in dark green forest, I found them in a glade, And asked, "Good fairies tell me How major scales are made?"

Then the Fairy sat down, and her fingers

to play for people and saw her get prettier

Just then Catherine found herself again

THE SUN HAD ALMOST SET

They said, "My dear, that's easy,

If you'll remember well,

The little Half-Steps dwell.

And there are also Whole Steps,

And one and two and three,"

Now since I went to Fairyland

Because the fairies taught me

My scales are nicely played;

How major scales are made.

Look sharp, and you will see, 'Twixt four and five and six and seven,

When did Mendelssohn die? What instruments comprise the brass her play and Catherine just would not play before anyone, not even a Beautiful Fairy!" choir of a symphony orchestra?

8. What does poco a poco crescendo "Look," said the Fairy, pointing to the Ugly Dwarf. "He is running away, for mean? 9. What is the second position of the

triad of D sharp major?

?? Ask Another??

seventh chord beginning on C#.

signature of its relative minor?

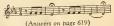
1. What are the notes of the diminished

What is a lute? For what is Palestrina famous?

If a scale has five flats what is the

5. Who wrote the opera, "Samson et

10. From what is this taken



Alice In Music-Land

By ANNETTE M. LINGELBACH

A TEA-PARTY-CHAPTER III (Continued from last month)

It was not the Hatter nor the March Hare nor even the sleepy little Dormouse who were having tea that afternoon in the little garden, but a group of pink-andwhite folk who stared very hard at Alice when they first saw her, and then went right on drinking their tea as though no such person as Alice-of-Wonderland ever

Alice, standing alone in the middle of the garden, felt miserable. If only Mr. Metronome would tick into sight at the far end of the garden and introduce Alice o the pink-and-white folk, and tell them with his very best tick how and why Alice had come into the little garden to their party. ("For if I bow," thought Alice, "I'll do it all wrong, and I haven't a piece practiced up to play, and I can't sing, and I don't know any musical history, and so what am I to do?")

what am I to do? J Just at that moment Mr. Metronome did tick into the garden through the yellow gate at the far cnd, looking handsomer and taller than he had ever looked to Alice all the time he had stood upon the piano. "Because I've always looked at him in the 'Twixt three and four, and seven and eight, wrong light," said Alice to herself, and almost wanted to cry. She had even thought of taking her loveliest pink hand kerchief out of her pocket when Mr. Metronome ticked happily towards her and began introducing her to all the pink-andwhite folk as Alice, lately of Wonderland.

The pink-and-white folk, Alice soon learned, all had lovely musical names, such as Berceuse and Nocturne and Little Minuet in G, and they all came from the Land

(Continued on next page)

IUNIOR ETUDE—Continued



Little Biographies for Club Meetings

Some more names to study this month, seven years of age. Many people think (Continued from page 617)
which are not included in the regular "Lit- that had he lived longer he would have of Beautiful Tones and were fond of chil- couldn't have written that, could she?" which are not included in the regular "List that had he lived longer be would have of Beautiful Tones and were found of chil- couldn't have written mat, counts shee;" the state of the French come of the greatest work is the opera hoped that they would not ask her to play. "I can't do anything," she ammored sadly sometimes hard to to tell which are the most important ones, but the following will not be included in the regular "Little Biog-raph" series.

Last mouth the composers were those the most institute that the properties of the

Hummel (1778-1837) and Field (1782- Hans von Bülow (1830-1894) was also

pronounced), born in France (1803-1869). (in Munich).

1838 and died in 1875, being only thirty- next month,

raphy series.

Last mouth the composers were those
Last mouth the composers were those
The remaining names in this mouth's leen the use of thinking about it at all?

such as the such as

1837) were composers of piano music not a pupil of Liszt and a very brilliant piano often heard at the present time. Field virtuoso. He is said to have possessed a was born in Ireland, and is said to have most remarkable memory and had more been the first composer to write what he compositions memorized and ready to play Dear Junior Etude:

orchestral pieces, sometimes caucar symmetric and important to remember the dates of the Once we decided to call it the Junior Junior Russes. Bizet (Bee-zay) was born in Paris in Biography" series which will be continued



I must tell you about the music here in our little isle. It is very weird, the slow ing a low and muffled sound and the snake Dear Junior Etude: begins to move. Then as the music grows I have studied music for eight years. I shriller the reptile creeps out of the cage study piano and clarinet. I am first clarand starts writhing. In the evening one inetist of our high school orchestra and of can hear the muffled chants of the yellow- the settlement school orchestra, and I won robed monks in the Buddhist temple as a scholarship in clarinet offered by the New they grovel before the image of Buddha. York Symphony Orchestra. Some friends in our villages.

cert soon and I know I shall enjoy it. I have played at many concerts, and a few weeks ago I broadcast. I did feel excited! Alice in Musicland

(Continued from page 617)

study are mainly plannists. Raff (1822)
and-somethings. This month they are a lags2 was an assistant to List and appeared in the market in the market the present time, and later most of his time teaching and writing here will be a month given to composers who are "modern" or "contemporary."

who are "modern" or "contemporary."

binstein (1830-1894) was Russian and games in different rivitims and drinking in the party playing games in different rivitims and drinking in the present the mid-like games in different rivitims and drinking in the present and the little games. Cherubini (Ke-ru-bee-ny) was considered one of the world's greatest tea that tasted to Alice as though it might gate and the pink-and-white folk faded ered a very fine musician of the eighteenth pianists. He toured Europe and America be made of her "Pink Waltz" and her away like a story-book dream, and Alice century. He was born in Italy but lived for as a virtuoso pianist, though his ambition "Dancing Doll" pieces, and Alice might heard the soft ticking of Mr. Metronome more than iffy years in Paris, where he was to be a composer. He did write a even have good peed safely into the garden upon the piano. She was at home again, more command taught at the Paris Congreat deal, but is chiefly remembered for beyond the yellow gate if only Mr. Metro- and her mother was leaning over and saving

wrote operas and taught at the Paris Congreta of the properties of and consequently be may seem somewhat technical studies which are used by many written that about music but with a dif- and the strange ending of her adventure in ferent meaning. "No. Dinah, my ent. Music-land.

Club Corner

He had many things in common with an orchestra of eleven different instruthings were Hestor Berlioz (the z is not became director of a musical conservatory pronounced), horn in France (1803-1869). (in Munich) music. We have played at many plays pronounced; not in Prix de Rome at the Paris Those of you who have good memories and lectures and carned money. We meet Conservatoire, which as you remember, should learn the approximate dates of every week at different houses and con-Conservatoire, which, as you remember, should learn the approximate cates or gives the winner three years study and these composers, or at least put them in duct our meetings. There is just one travel in Italy, His hest-known works are your note-hooks, but if your memory for thing that hothers was and it is we can have ideas for a good mane for this orchestral pieces, sometimes called "sym-dates is the not-to-good kind it is more to think of a name to fit our orchestra. Inter orchestra. Send them in to the

been the first composer to write what he compositions memorized and ready to play

called "Nocturnes," which Chopin dethan any other concert artist at the time.

He had mean things in common with the compositions memorized and ready to play

the have organized a club. We have organized a club. We have had a hard time with it.

Will some of the Juxios Erruz readers

Will some of the Juxios Erruz readers Born in the eighteen-hundryd-and-some- Rubinstein as he also toured America and ments and thirteen members. We pay heave suggest a good name? There is

SARAH WISHNIVETSKY

JUSICAL DOEM

LITTLE CON GIRL NAMED TO THE COUNTRY CAME ONE DAY;
THE FARM-HOUSE SHE LEFT HER WHILE SHE RAN OUT TO PLAY.

And soon she saw The STRANGEST SIGHT A FUZZY, BUZZY AST THE HIVE DID SEE.

But THEN THIS MAUGHTY, HUMMY COM S LITTLE DID STING! ALL POULTICED UP, SHE WENT TO AS QUICK AS ANYTHING ! AGNES CHORTE WORSON

THE ETUDE

JUNIOR ETUDE-Continued

JUNIOR ETUDE CONTEST

As usual the Junior Etude Contests will be omitted in July and August. Therefore the results of the May contest will be held over

By Francis Zicha

AT THE mountain resort, after a beauti- very patient and careful study, minding the ful day full of excitement, Kathryn sat suggestions and advice of the teacher, and, down in the evening, picked up her violin, after all, a well-grounded study of scales, and played for herself and the rest of the arpeggios, bowing technic and expression? company some beautiful selections. When "Yes, it is a long, long road to achieve she got through she laid her violin in the success, but open to everyone. This road case and prepared for the night's rest. It is not so easy to walk or ride upon, as it is did not take her long to fall in deep slum- lined with rough sharp rocks of disap-

her. One appealed to Kathryn so much music, as I have charmed you tonight; that she asked the fairy artist to play it over again. The wish was granted, and "Be regular in getting your lessons: out came the beautiful, spinning melody, never miss any. full of charm and inspiration: Minuct in "Follow your teacher's instruction, and

"Oh! I know that piece," exclaimed Kathryn, "but as you play it, it gives me a get the best out of every piece you play, thrill, it makes me love it. I feel like tak"Play for people when asked; cultivat

Fairy artist; "but, my dear little girl, do you realize that, to play this or any other From that moment on Kathryn resolved

Kathryn's Dream

ber, and she was having this dream.

A pretty fairy dancing merrily and playtude and steep hills of difficulty, but it beautiful tune of Johann Strauss, leads to the place called success. There he Beautiful Blue Danube, sere- you get the feeling you were able to naded the company of mountain visitors. achieve good with what you have learned. She seemed to be particularly interested in Now, I shall give you good advice which Kathryn who was so much like her, and so I want you to follow, in order that you she played numerous other selections for may be able to charm others with your

heed his or her advice.

"Memorize all you can and endeavor to "Play for people when asked: cultivate

ing up the violin and playing it as you did." the habit of appearance. Climb the steps es, I would think so," replied the of scales a little every day-will you?" "Yes," replied Kathryn.

pretty piece from the old masters and to work much harder and to study more new, in such a charming way, it requires faithfully on her violin than ever before

Answers to Ask Another

1. C#, e, g, bb.

A stringed instrument much used in 6. 1847 the sixteenth and seventeenth centuries, 7. Trumpets, trombones, French horns, something like a mandolin in shape.

3. For writing unaccompanied "polyphonic" church music and for improving the standard of the church music used at

4. Just the same-five flats.

8. Little by little growing louder.

9. A sharp, d sharp, f double-sharp. 10. Beethoven "Fifth Symphony," First Morrement.

DEAR THATOR ETHE:

From your friend, FRANCIS TRETTER (Age 7)
Minnesota.

DEAR JUNIOR ETUDE:

1 am a memher of our high-school band.

Our city is the only one in the United

I would like to tel Our city is the only one in the United States having two prize-winning school bands. It below after the harmonic hand since I was four.

From your friend, GILCIN F. MEADOWS, JR. (Age 13), Mississippi.

Answers to "Aids to Musical Success"

Latters which owing to hole of space will.

Latters which owing to hole of space will.

Latters which owing to hole of space will.

Latters which owing to hole of space will oblige the control of the c

DEAR JUNIOR ETUDE:

I have been in three recitals and won Although I often work out the puzzles first prize every time. My two sisters and and first prize every time. My two sisters and and frequently get them correct, this is the my brother are all musicians, and I love to first time I have sent one in. I hope to be a concert pianist some day. I came from Switzerland four years ago and speak

From your friend, MIRIAM REVSINE (Age 14).

bands. I belong also to the harmonica band. groups, the Allegros, under twelve years I am thirteen and have been studying piano of Age, and the Andantes, over twelve. We meet every three weeks at the pupils' homes after school. We have a program of piano solos, songs and readings. After the program we have a study hour. The Allegros study American songs and their composers and the Andantes study famous piano compositions and their composers. Our teacher Answers: Scales, exercises, memorizing, will give a prize for winning a contest at the end of the year. Each group will also give a public recital. The Allegros are



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DEAR JUNIOR ETUDE:

have been studying 'cello,

beating of the tom-tom and the shrill piping, often on one note for a long time. Then there is the Indian snake charmer, Squatting on the ground, he opens a basket in which the snake lies asleep. Taking a little bamboo flute, he first starts by mak-

I am going to play at a big public con- inets and bassoon.

I have three foreign correspondents, in I have been studying music for ten years New Zealand, Africa and America, but not on the piano and for the last two years one of them is interested in music. A great many girls from here go to London to

study music. Last month an Italian singer gave a recital here, and last year an Italian opera company came here. From your friend

BERYL BARTHOLOMEUSZ (Age 15). Leander House, Turret Road, Colombo, Ceylon.

This is some of the native music one hears of mine are organizing a woodwind quintet, consisting of flute, oboe, two clar-

> From your friend, Rosalynde Crost (age 15)

Choirmaster's Guide

(a) in front of anthems indicates they are of moderate difficulty, wille (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
	PRELUDE Organ: Reminiscence	PRELUDE Organ: Trio in GMozart-Hamilton Piano: Slumber SongArkadieff
S I X	ANTHEMS (a) March On, Ye Soldiers True (b) The King Shall Joy in Thy Strength Baines	ANTHEMS (a) Come, Holy GhostDicks (b) A Christian LifeHeppe
H	OFFERTORY Dwell in My HeartWanshorough (S. solo)	OFFERTORY Now the Day is Over
	POSTLUDE Organ: March of the Archers Ewing-Barrell Piano: Marche TriomphaleRathbun	POSTLUDE Organ: PostludiumW. D. Armstrong Piano: Prize SongWagner-Bendel
т	PRELUDE Organ: Hymn of Faith W. D. Armstrong Piano: Farewell to the Piano	PRELUDE Organ: Moonlight on the Lake J. C. Marks Piano: Præludium in E Minor. Schuett
HIRT	(a) Hc Shall Feed His Flock Handel-Hanna (b) The Splendors of Thy Glory, Lord Lutkin	ANTHEMS (a) Vesper BellsRubinstein-Hanna (b) Lead On, O King Eternal.Williams
RTEENT	OFFERTORY A Little Prayer	OFFERTORY Heaven's Vesper SongMorley (A, solo)
Н	POSTLUDE Organ: Chromatic Chorale W. D. Armstrong Piano: March of the Choristers. Keats	POSTLUDE Organ: Community Grand March Kern-Mansfield Piano: March
	PRELUDE Organ: Who is Sylvia?.Schubert-Barnes Piano: Sunday MorningBendel	PRELUDE Organ: EstrellitaPonce-Kohlmann Piano: BarcarolleAshford
T W E N T I	ANTHEMS (a) I Think of Thee, O God E. F. Marks (b) Blessed are the MercifulReed (Women's Voices)	ANTHEMS (a) O Saving VictimColhorn (b) Jesus, the Very Thought of TheeRoberts
I E T	OFFERTORY How Sweet the Name of Jesus Sounds	OFFERTORY The Heart of GodStoughton (T. solo) POSTLUDE
11	POSTLUDE Organ: MinuetBolzoni-Barnes Piano: Power and GlorySousa	Organ: March of the Acolytes Pitcher-Barrell Piano: At EveningSchumann

ANTHEMS ANTHEMS OFFERTORY OFFERTORY God Careth for Me...... (S. solo)

POSTI HAP Organ: In the Gloaming Harri Piano: Adoration

PRELUDE

Organ: Prayer W. D. Armstron Piano: Woodland Idyl Zeckwe

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EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By Edgar Alden Barrell



The Guard Mount, by William Baines.
Eand effects are numerous in this spirited march, You have all, at some time or other, heard a good band, and you will see that this piece has lots of the traits we asso-



March of the Goblina, by Charles E. Overholt, when you have learned the wheat helps of the control of the contr

The Trumpeler, by Hans Proliumsky.

The first fluor measures the first fluor flu



naturals (later on have to encounter that the harps and doub which are not to be found in the signature the sit a real addition to the rhythresia repertoire.

Printes Bold, by Mabel Madison Walson,
Captain Ben and his "Gour
Captain Ben and "Gour
Captain Ben



LETTER BOX

DEAR JUNIOR ETUDE: I am twelve years old and have been taking lessons about a year. I and another go to take our lessons, girl take our lessons together every Satur-day. Last fall our teacher gave a Halloween party, and I played a solo and en-

joyed playing it very much. Sometimes in

From your friend. LEONA SRSTKA (Age 14) South Dalcota

The Wonder Child

By H. EDMOND ELVERSON

the world.

Stories we hear and tales we read of this child are so fascinatingly fanciful that almost, in imagination, one sees a fairy

Musical history is full of these intriguing.

he could read.

His sensitive ear detected intervals so THE ETUDE.

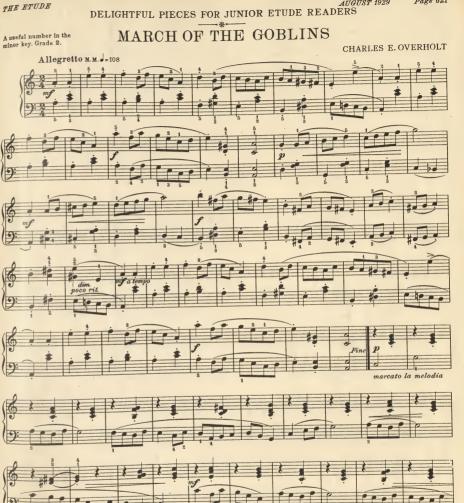
THE Eighteenth Century had just passed small that his elders were bewildered its noontide. Sleepi little Salburg lay onestled among the mountains. The Arch-bishop's palace, from its post on a hillside, reared like a sentinel over the humble bet.

reared like a sentinel over the humble homes that stood "at attention" along the winding streets. And in one of these lived age, he attended service at the Sistine at wonder-child tat, more than any other Clappel and then went back to his room to the world.

At Rome, and still but thirteen years of age, he attended service at the Sistine age, the attended service age, the attended servic

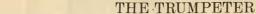
almost, in magmanon, one sees a tany admission smooth of the seed of the sees, the culinear to court before he could talk.

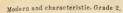
The second violin part of a difficult nesses, the culinear contributors to our art. string quartet he played accurately before that we are presenting our New Etude Gal tring quarter ne payed accuratery octobe that we are presenting our view future on-lery of portraits and biographies of emi-At five he wrote minnets perfect in me-nent musicians. Any of these which have lodic outline, in harmony and in musical been missed by our readers may be secured by correspondence with the publishers of





Other Music Sections in this issue on pages 561, 585, 593





HANS PROTIWINSKY



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Grade 1.

POLISH DANCE

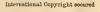
CUTHBERT HARRIS

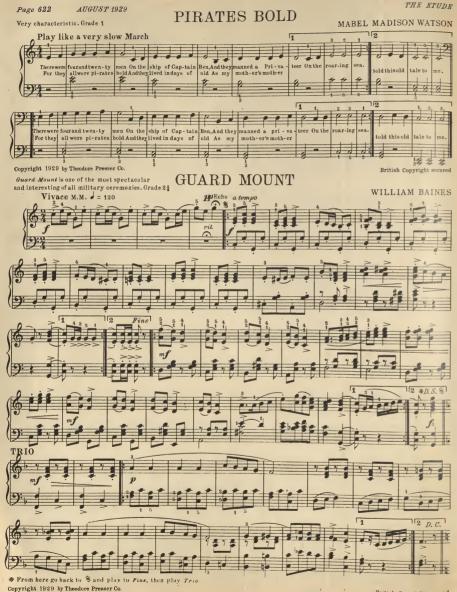






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Page 624

THE TIN SOLDIERS PARADE

A. LOUIS SCARMOLIN For Rhythmic Orchestra Moderato Sand Blocks Triangle Tambourine Castanets Cymbals Drum Moderato sempre stace.







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EDUCATIONAL STUDY NOTES

for example, knew it, can be felt in this sletch. The actual notes are simple, but a skilled level formation, the lack of which is a skilled level formation, the lack of which is the downfall Liebmann Beer, was been a sequally Jakob of all too many painties.

Flattery, by Homer Tourjee.

THE ETUDE



sine is a dainty creature compacted of I whims. Her tiny twinkling feet are u may be sure; and the lightness of her excellently imitated by the staceator right t of Mr. Ewing's pleasant composition. ece is really in three-part form (A-B-A') introduction repeated between B and A',

ou can see, the key of C major is adhered

Estrellita, by Ponce. Arranged by Clarence Kohlmann.

Carence Kohimann.

Mr. Kohimann is the famous organist of the Come flower Autherium in New For the organ and has adapted this old melody to his instrument of the come flower Autherium in New For the organ and has adapted this old melody to his instrument of the come flower performing recurrence fleets will be a public of the performer, even though certain additional production of the common performance of the states of the performer, even though certain this composition—and observation which is cally analyzable by the students who perform it its melosites per posing does not be produced to the common the common than the common that the common the common than the common that the common than the common that the

Shadow Dance, by Giacomo Meyerbert Meyerbert whose name was actually Jabeb Leismann Berr, was born in Berlin in very care and the state of the state

in the section of the section of the section of the section of the section of sect

Danse des Clochettes, by W. Rebikoff. The title means "Dance of the Little Bells."
How cleverly the composer's first theme reproduces the sound of small, high-toned bells whose tinkling masse is swiftly wafted through the air!
And what a complete contrast is found in the second theme!

And what a complete contrast is found in the Esbhert was born in Kramyoyaris, Sheris, in 1866, and died in 1970 in Saltas. He worke operats, sung and plants piece, but the property of the state of the

QUESTIONS AND ANSWERS

(Continued from page 615)



with the bass note and, as nearly as possible, ures 65 to 97, Più testo [. = 50; measures note that i will a più altended, a continuation 98 to 129, Tempo primo [. = 54; measures if the motive instructed by the left harm of the più altended, a continuation 98 to 129, Tempo primo [. = 54; measures if the motive instructed, the note inhibiting her us succease.]

(Continued from page 615)

seque or the accidental semilyord.

Bethoves Sonata, Op. 2, No. 2

Ex. 2

Ex. 2

Ex. 2

Ex. 3

Ex. 2

Ex. 3

Ex. 3

Ex. 3

Ex. 4

Ex. 4

Ex. 5

Ex. 5

Ex. 6

Ex. 6

Ex. 6

Ex. 6

Ex. 7

Ex. 8

Ex. 8

Ex. 8

Ex. 8

Ex. 8

Ex. 8

Ex. 9

A. Valse, by Chopin, Op. 64, No. 2, C# minor. Tempo giusto, MM. 54; measures 33 to 64, Più mosso . = 66; meas-

Organ Questions Answered (Continued from page 606)

Continued from page 000)

Poladelpain, at The Church of R. Luke and success that you ignore the assertions made, The Epiphany (under before H. Alexander except to ask the person whether she calls the person whether she calls the person of t

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Theodore Presser Co. truly wants to help the teacher and will be glad to send the sample copy, promised above, of the music teacher's professional announcement folder which can be obtained in quantities at a very nominal price for use in a teacher's professional publicity efforts,

EASY COMPOSITIONS FOR THE DE-VELOPMENT OF TECHNIC AND

TONALITY

FOR THE PIANOFORTE
BY N. LOUSE WRIGHT
This book is nearly ready and in a very
short time copies will be in the hands of advance subscribers. The number of advance of publication orders received for this book has been most gratifying and attests the composer's popularity with the piano teachers. Her works, even the easiest first grade materials, are always in-teresting as she has a knack of presenting the necessary technical drills in a most at-tractive form. In this little work, for instance, she introduces key signatures sel-dom found in pieces of the earlier grades. Being presented in the form of melodious pieces, they are certain to receive the youthful student's favorable consideration and thus will make a valuable addition to the early grades of any course of study. This is prohably the last month during which teachers may order a copy of this work at the special advance of publication cash price, 25 cents a copy, postpaid,

THE THIEF OF TIME



HEN Henry Ward Beecher, the great pulpit orator, was pastor of Plymouth Church in Brooklyn, it was the cus-tom of the Sunday School to have an annual excursion by boat up the Hudson River. Beecher was a great stickler for promptness. Once he arr-

sticker for promptness. Once he aim nounced that the excursion boat, "The Grand Republic," would start at 8:00 a. m. sharp. He had a large sign painted on cloth and hung it over the side of the boat. The pienic left the wharf promptly at 8:00 a. m. The late comers to the wharf had the pleasure of seeing the boat steam out into the East River, and of reading the sign, "Procrastination is the Thief of Time."

We fear that many teachers who habitually procrastinate in ordering their musical needs may reach the opening of the season only to realize the bitter truth too late. It is for this reason that we urge our friends to order all of their season's music supplies without delay. It always pays.

Advance of Publication Offers-August, 1929 Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

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By FREDERICK HAHN have been urging teachers to plan their work ahead so as to be ready to start their class or studio activities without the least class or studio activities without the least

Violin Study." this class of orders indicates plans for a standard violin works. There is a real busy teaching season. It also furnishes need for a volume of this type and while evidence of the extent to which teachers it is in preparation, orders may be placed turn, or return, to the Theodore Presser at the special price in advance of publication of one dollar a copy, postpaid.

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Thereafter each month until Spring. Discontinuance any time on request. Orders for "New Music On Sale" should specify the kind of music wanted-Piano, Voice Violin or Organ. Teachers who are not now on our list for New Music should send their orders to reach us in time for the September package now being as-

THIS MONTH'S COVER

The cover on this issue of THE ETUDE is a fanciful portrayal of some members of Nature's famous Symphony Orchestra of Insects. It was painted by Zack Hogg, an artist well known among the leading if lustrators of the contemporary school, His paintings are being used to illustrate stories by such famous writers as Dr. Henry Van Dyke, Owen Wister, Zane Grey, Dorothy Canfield, Max Brand, Edith

Grey, Dorothy Canfield, Max Brand, Edith Barnard Delano and others. Zack Hogg was born in Urbana, Illinois, but spent his years from infancy to young manhood in Kansas City, Missouri. He started his art studies with the intention of started his art studies with the intention of being a sculptor, but eventualities after his departure from Kansas City to continue the study of sculpture under Lorado Taft in Chicago and the belated discovery upon in cincago and the belated discovery upon his arrival in Chicago that Taft was in France, turned him to illustration. His pursuit of fame in this field took him to New York where he studied under Wiltemporary lack of suitable teaching main this volume by one of the best known terial. This, however, is easily presented violent the present day, the present day. The present day was the present day. The present day was the present day with the present day to the present day. The lim Chase, Thomas Forgary and Frank long, comagin advance to insure receipt possible of the masks on time. During these summer months our Order Department is more months our Order Department is handling a steady flow of "early orders." And will prove to be a valuable adult to the provides a reference work of the provides are receipt and the provides are reference work of the provides are receipt and the provides around eight years, fortunate in winning a kindly, friendly and helpful advisor in the celebrity whom he has set up as his model. At Chadds Ford, Zack Hogg lives with his wife and toddling son in the pic-turesque house that was Washington's headquarters during the Battle of Brandy

> Zack Hogg, dark haired, tall and slender, is somewhere in his thirties and there oer, is somewhere in his thirties and there-fore may well be considered a young artist with greater glories ahead. The cover on the November 1928 issue of Tru. Errons was a special commissio, given him by True Erruns, and he also rendered the leau-tiful pen sketches illustrating James Francis Cooke's excellent suite of plano compositions entitled Italian Lakes.

PIANO

The Toy Symphony is the predecessor of the Rhythmic Orchestra. We have in our catalog a goodly number of the foregr. As a rule, however, the Toy Symphony. rather longer and more elaho phony is rather longer and more elanorate than the Rhythmic Orchestra piece. Morethan the renything Orenestra piece. Morelatter to the percussion instruments only. Our new conection, in our own judgment, will surpass anything of the kind so far published, both in practicability and in musical interest. The complete book, including conductor's score, piano part and all instrument parts may be ordered in ad-rance of publication at the special price, 30 cents a copy, postpaid.

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ALGERIAN DANCES SUITE FOR PIANO By R. S. STOUGHTON

The author of this suite of piano solo By Ros Roy Peery numbers is so well known to ETUDE readers through his many excellent songs which have appeared in past issues that it is not surprising that the mere announcement of this new work from the same source has brought such a highly gratifying response. The attractive numbers constituting this Oriental Suite may be used for interpretative dancing, as novelty plano solos, or they may be used as recreation material. They are about 4th or 5th grade. It is interesting to note that these dances were written originally for Ruth St. Denis and used with great preparation, orders may be placed at the special introductory price in advance of publication of 60 cents a copy, postpaid.

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In the past few years we have published several piano sultes that base proved very successful, such as Halian Lukes, by James Franck Cooke, From the Dalles 10 Minutenka by Thurlow Gordon Packer, by James Pranck Cooke, From the Dalles Nectin, etc. John Struk, and the James Pranck Cooke from the With favor by planists. The compositions are especially aittable for motion peture playing and will prove most interpetation. The part of the general potential parts of the property of the collection. It is a collection to the collection of the collection of the collection of the collection of the parts of the property of the collection of the collection

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tion for scale playing deserves the closest gained high esteem for him here and
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Such conditions as the foregoing will be eliminated if the individual, or individuals, managing the performance of a musical play by amateurs draw upon the store-house of information, advice and ingenious procedures covered in this book. Un-doubtedly, this hook will aid in making the doubtedly, this hook will aid in making the most of possibilities in staging an amateur production and in helping the director, stage manager, principals and members of the chorus to "crown themselves with

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(Continued on page 628)

WORLD OF MUSIC THE TEMPEST

(Continued from Page 59)
DITSON BROOWNENTS for musical education in this country were left by the late Charles H. Ditton, in eight because Combination of the Charles H. Ditton Endowment, The New Fongland Concervatory United States of the Charles H. Ditton Endowment, The New Fongland Concervatory United States of the Charles father, while Harvard's fund to be known as the James Edward Ditton Kadownent, in memory of the dome's father, while Harvard's fund to

FOUR THOUSAND MALE VOICES united in the program of the Associated Glee Clubs of America, for their concert in Madison Squared Garden, New York, on the night of May 24th.

R. HUNTINGTON WOODMAN started, on May 5th, his fiftieth year as organist and choir master of the First Prestylverian on the Brookly, New Brookly, New Development of the Brookly, New Language of the Property 3----

ONE THOUSAND AND SIXTY-EIGHT MUSICAL EVENTS are reported to have transpired in New York City within the last season. Of these there were two hundred and twenty-there song recitals, one hundred and fifty piano recitals, seventy-five violin recitals and eighty-five joint retails and other events of the con-

PRINCE ABDEL KADIR, once in line of descent to become Sultan of Turkey, is said to be a talented musician. Having lost his fortune, his six wives, and a valuable volin, he is reported to have been looking for a place in a cabaret orchestra.

THEODORE STEARNS, the American composer, at present in Germany, has been commissioned by the director of the Dresden Operatival, which is the theoretic testing, which is the factorial testing to these folia-festivals were regular features in this wooded section glorified in "Original" Fairy Tales." Mr. Statnis, a pupil of Max Meyer-Olbersichen, was at one time editor of Tab ETUBA.

ARTUR RODZINZKI, who for several years has been assistant conductor of the Philadelphia Orrehestra and guest conductor of the New York Symphony Orchestra, has been selected to lead the Los Angeles -Symphony Orchestra, Georg Schneevigit having resigned.

A CHRISTMAS MUSIC FESTIVAL is to be held at Victoria, British Columbia, during the coming holiday week. Carols and Yuletide ceremonials of six centuries will he presented in a series of concerts by Canada's most distinguished artists.

MANUEL DE FALLA has been nominated to membership in the Academy of Fine Arts of Madrid, to fill the place left vacant by the death of Manrique de Lara, the composer.

A FREE MATINEE OF OPERA is reported

COMPETITIONS

THE SWIFT AND COMPANY PRIZE of one hundred dollars, for a setting of Catherine Parmenter's poem, "Outward Bound," is again open for competition. Particulars from D. A. Clippinger, 617 Kimball Building, Chicago, Illinois.

THE PRIZE OF ONE THOUSAND DOL-LARS, offected by Altred Seligabers, through the Society of the Friends of Music, for a sarred, or secular cartara suitable for use by the torganiza-tion, a 18-20, Perticulars, may he had from Richard Copley, 10 East 43rd Street, New York City. THE EURIDICE CHORUS AWARD of one hundred and seventy-five dollars, for a chorus for women's voices, is again offered. The competition closes October 1, 1929, and particulars may be had by addressing. Eurofice Chorus Award, The Art Alliastes, Rittenhouse Square, Philadophia, Pennsylvania

PRIZES OF \$500 AND \$250 are offered by the New York Federation of Music Clubs in conjunction with the Women's Exposition of Arts and Industries, for choral compositions suited to federated women's choruses. Particulars may be had from Etta H. Morris, 169 Columbia Heights, Brokolyn, New York.

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